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SUMMER 1957

WASHINGTON, D. C.

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JAMES WALKER — COMBAT ARTIST OF TWO AMERICAN WARS

by Marian R. McNaughton

In our nation's Capitol on the wall above the railing of the Senate staircase hangs a large painting, the *Battle of Chapultepec*. This picture was originally intended for the House Military Committee Room, but because of a controversy at the time it was painted, it was placed in its present location. The artist, James Walker, was commissioned in 1857 by Captain Montgomery C. Meigs, a Quartermaster officer responsible for the decoration of the committee room, to paint a scene to commemorate the surrender of Chapultepec.¹ While he was working on the painting, Walker was urged to join a Washington art club by several of its members. For reasons unknown, Meigs disapproved of the club and became angry when he learned that Walker, who was mild and retiring by nature,² had yielded and become a member in order to avoid further harassment.³ That Walker thereafter had difficulty in drawing his salary is indicated in his letter to Meigs on 16 December 1858:

I have been up to the Capitol several times to see you but have not been so fortunate as to meet you, consequently you will excuse the liberty I have taken in writing a few lines.

As a duty to you and myself I would state that I have been constantly engaged since I received the material and am exerting myself to the utmost of my ability to produce a picture that will be true to history and satisfactory to yourself and those officers engaged in the scenes and I hope the public also. I am working earnestly for this end—I feel it my duty to say this much to you as I have not seen you lately to report myself.

¹ James Walker Letter to Captain Montgomery C. Meigs, Files of Architect of the Capitol, 13 October 1857.

² Biographical information furnished by the California Historical Society refers to Walker as being of a genial, kindly nature, a man of culture, and states that modesty marked his professional life to an unusual degree.

³ *Watsonville Pajaronian*, 5 September 1889.

I would state likewise that you could do me a great favour if you would give me or leave an order at your office so that I could draw my salary. I was up at the Capitol last pay day but I did not see you consequently I did not receive anything. I do assure you that it is much against my will that I have to importune you before this month is completed, but circumstances compel me to do so. Therefore, I must beg you to excuse me. It would be a great accommodation if I could receive it today.⁴

In the end Meigs refused to accept the completed painting, and Walker was forced to sue the government. He received six thousand dollars, about half of the amount agreed upon.⁵

The painting depicts the attack on Chapultepec from the Tacubaya Road by the United States troops under Major General Quitman on 13 September 1847. Esthetically, the picture is not above criticism; however, it is an accurate portrayal of the battle by an artist who participated in it, and it is one of the few paintings of the period in which the uniform of the United States soldier is represented.

James Walker was born in Northamptonshire, England in 1818. James Walker, Sr. brought his wife and sons to America in 1824, and settled in New York State. James and his twin brother went to school in Albany. When he was 19 years old, James left home and traveled to Mexico, where he taught art at the Mexican Military College of

⁴ James Walker Letter to Captain Montgomery C. Meigs, Files of Architect of the Capitol, 16 December 1858.

⁵ *Watsonville Pajaronian*, *op. cit.*, states that Walker received \$12,000 for the *Battle of Chapultepec*. A receipt in the Files of the Architect of the Capitol, dated 1862, reads: "To James Walker, for painting the Battle of Chapultepec for the Military Committee Room of the House of Representatives per agreement with Captain M. C. Meigs, Officer in charge of the Capitol Extension, the sum of \$6000."



Carte de visite photograph of James Walker. Courtesy of the Office of the Chief of Military History.

Tampico. Sometime later he became seriously ill with yellow fever. He was advised by his doctor that the inland climate would be beneficial to his health, whereupon he resigned his position and went to Mexico City. He remained there until the outbreak of the Mexican War. As the United States troops, led by General Scott, neared the city, an edict was issued by the Mexican commander ordering all American residents to leave.⁶ Although Walker could have claimed immunity as an English subject, he refused to do so.⁷ At the same time, he did not want to evacuate with the other Americans, possibly because he had work that he wished to finish. In any event, some of his Mexican friends hid him for six weeks, and he then made his escape over the mountains to Puebla.⁸

Upon reaching the American lines, he offered his services without pay, and, being familiar with the country and its languages, he served as an interpreter on the Staff of General Worth.⁹ He was present at the battles of Contreras, Churubusco,

and Chapultepec, and he returned with the American Army that captured Mexico City.¹⁰ Meanwhile, the artist had been making numerous sketches of the battle scenes. Shortly after the battle of Chapultepec, General Scott requested Captain B. S. Roberts, Mounted Rifles, who led the storming party, to assist Walker in working out the details of the engagement. With Captain Roberts' help, Walker executed a painting, the *Storming of Chapultepec* (approximately five feet by four feet). The picture was purchased by Captain Roberts, and Walker later borrowed it to use as a guide in his work on the painting now in the Capitol.¹¹

After the occupation of Mexico City, the artist returned to New York. It was at this time he received the commission to paint the *Battle of Chapultepec*. He married Mary Elizabeth Beatty on Christmas Day in 1857, and immediately moved to Washington to begin work on the Chapultepec canvas. Despite the difficulties he encountered in the Capitol, this period may well have been the most rewarding of Walker's career. He established a studio on Pennsylvania Avenue, where he taught art and enjoyed the company of his artist contemporaries. His battle paintings were exhibited, and were enthusiastically acclaimed in Washington and other leading cities.¹²

The Civil War found Walker again in the thick of the fray. The differences between the artist and Meigs, who was now a major general, apparently had been forgotten, and in a letter to Meigs, dated 19 August 1864, Walker relates that he has just spent six or seven months with the Army of the Cumberland and has:

... made careful studies of the different battle grounds in the vicinity of Chattanooga including Lookout Mountain, Mission Ridge, Chickamauga, etc., etc. I have the whole Panorama taken from Lookout Mountain embracing the whole valley from Rossville clear around to Wauhatchie. Mission taken from Orchard Knob, the Knob forming the foreground of the picture. This picture embraces the whole Ridge from General Sherman's position on the extreme left to that of General Hooker on the extreme right. The position of Generals Grant and Thomas forming the center on Orchard Knob.¹³

⁶ Reginald F. Walker, grandson of the artist, Letter to CWO Charles W. Kroeger, Files of Historical Properties Branch, Office of the Chief of Military History, 29 November 1952.

⁷ Application for an American Security Card at the Consulate of the United States at the City of Mexico was made by James Walker between 1 January 1846 and 30 June 1846. National Archives.

⁸ Reginald F. Walker, *op. cit.*

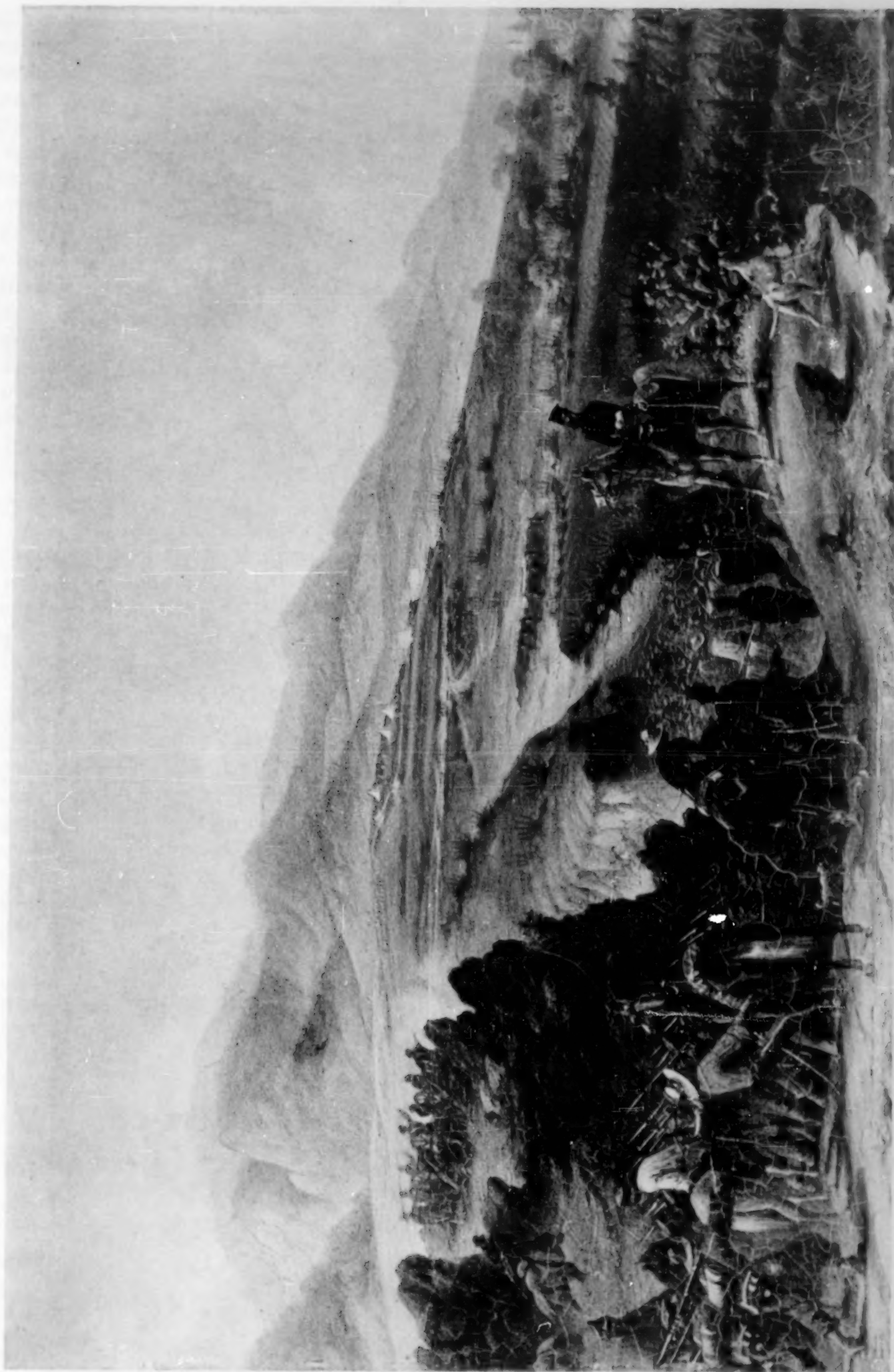
⁹ General B. S. Roberts, "Memorandum," 28 March 1908, National Archives.

¹⁰ Edna Martin Parratt, Letter with biographical information sent to Major Leonard O. Friesz, Files of Office of the Chief of Military History, 26 May 1952.

¹¹ Roberts, *op. cit.*

¹² Catalog 1857-60 N5020, W27, Washington Art Association Exhibition, Library of Congress.

¹³ James Walker Letter to Major General Montgomery C. Meigs, Files of Architect of the Capitol, 18 August 1864.



"Advance to the Attack of the Camp of Valencia at Contreras." Photograph courtesy of the Office of the Chief of Military History.



"Convent of Cherubusco." Photograph courtesy of the Office of the Chief of Military History.

Walker goes on to say that Generals Hooker, Butterfield, Geary, Whipple, King, and Johnson helped him with the details of the locality.

Contributions to a subscription drive for the execution of scenes of the battle of Lookout Mountain were solicited by Walker's friend, Theodore R. Davis, artist of *Harper's Illustrated Weekly*.¹⁴ In a letter to Walker dated 22 September 1864, Meigs states that he authorized Davis to put his name down for one hundred dollars. The contribution was toward a large scene for a public building, or, if that did not materialize, a small painting for his own home.¹⁵ Ultimately, Walker was commissioned by General Hooker to paint the *Battle of Lookout Mountain*. He was paid twenty thousand dollars for the painting, and it is considered to be one of his best works. Other paintings, including the *Battle of Gettysburg* and *Review of the Grand Army of the Republic*, resulted from Walker's participation in the Civil War.

After the Civil War the artist spent most of his time in California at his brother's ranch, painting scenes of the West. He made at least one trip to Europe, and he visited Washington in 1880. He died in Watsonville, California, 29 August 1889.¹⁶

In Walker's day his paintings were highly praised, and now they are of especial interest to military historians. Certainly they reflect the adventurous spirit of an artist who at all times was intensely aware of his surroundings and was able to paint them in objective detail. Walker's accurate representation of the battles he observed is a valuable contribution to American military art.

Known paintings by James Walker are listed below:¹⁷

Mexican War Paintings	Location
<i>Battle of Chapultepec</i>	United States Capitol
<i>The Army on the Line of March</i>	Department of the Army

¹⁴ Robert Taft, "The Pictorial Record of the Old West," *Kansas Historical Quarterly*, IV (1949) 360. Robert Taft noted that Theodore R. Davis received informal art instruction from James Walker.

¹⁵ Major General Montgomery C. Meigs Letter to James Walker, National Archives Letter Book Number 80, 1864, 39.

¹⁶ Reginald F. Walker, *op. cit.*

¹⁷ Information concerning other paintings by James Walker or the whereabouts of those paintings whose location is unknown, will be of interest to the writer. Communications may be directed to: Chief, Historical Properties Branch, Office of the Chief of Military History, Department of the Army, Washington 25, D. C.

<i>The Detour Around Lake Chalco</i>	Department of the Army
<i>Coming in Sight of the Enemy</i>	Department of the Army
<i>Advance to the Attack of the</i>	
<i>Camp of Valencia at Contreras</i>	Department of the Army
<i>The Convent of Cherubusco</i>	Department of the Army
<i>Molino del Ray</i>	Department of the Army
<i>The North Side of Chapultepec</i>	Department of the Army
<i>The West Side of Chapultepec</i>	Department of the Army
<i>The South Side of Chapultepec</i>	Department of the Army
<i>Garreta of Belen—North Side of</i>	
<i>the Aqueduct</i>	Department of the Army
<i>Garreta of Belen—South Side of</i>	
<i>the Aqueduct</i>	Department of the Army
<i>The Aqueduct of Cosme</i>	Department of the Army ¹⁸
<i>Belin Gate, City of Mexico</i>	Unknown ¹⁹
<i>Battle of Buena Vista</i>	Victor Spark, New York City ²⁰
<i>General Winfield Scott Reviewing</i>	
<i>the Troops—1847</i>	Mrs. Truxton Beale ²¹

Civil War Paintings

<i>Letters from Home</i>	
Seventh Regiment, New York National Guard ²²	
<i>Battle of Gettysburg</i>	A. M. Craighead ²³
<i>Battle of Lookout Mountain</i>	
Arthur V. Newton Galleries, New York ²⁴	
<i>Battle of Chattanooga (Lookout Mountain)</i>	
Department of the Army	
<i>Battle of Chickamauga</i>	Department of the Army
<i>Review of the Twelfth New York</i>	Victor Spark, New York City ²⁵
<i>The Repulse of Longstreet</i>	Unknown ²⁶
<i>Review of Rhode Island and Maine Troops</i>	
Corcoran Gallery of Art	

Scenes of the West

<i>Round Up</i>	California Historical Society
<i>Santa Margarita Rancho</i>	California Historical Society
<i>Roping the Bear</i>	California Historical Society ²⁷

¹⁸ The twelve small Mexican War scenes owned by the Department of the Army are in one frame and are now hanging in the Office of the Secretary of Defense.

¹⁹ Roberts, *op. cit.* General Roberts stated that the painting was owned by Mr. O'Brien, a restaurant keeper in Brooklyn, New York. It is not known if the painting is now in existence.

²⁰ *Ibid.*

²¹ Frederick P. Todd, "General Winfield Scott Reviewing the Troops—1847," *MC&H*, III, 22-23.

²² Hannah J. Howell, Librarian, Frick Art Reference Library, Letter to Major Leonard O. Friesz, Files of Historical Properties Branch, Office of the Chief of Military History, 3 March 1952.

²³ The *Battle of Gettysburg* is mentioned in several well known publications, including *Dictionary of American Artists, Sculptors and Engravers* by Mantle Fielding, and also in Walker's obituaries. For a critical discussion of this refer to the Collectors Field Book of this issue of the *MC&H*.

²⁴ Howell, *op. cit.*

²⁵ H. Charles McBarron, Jr. and Frederick P. Todd, "1st U. S. Dragoon Regiment, Undress Uniform, 1845-1851," *MC&H*, IV, 99.

²⁶ *New York Daily Tribune*, 7 September 1889.

²⁷ Paratt, *op. cit.*

THE ORGANIZATION AND UNIFORMS OF THE SAN PATRICIO UNITS OF THE MEXICAN ARMY, 1846-1848

by Detmar H. Finke

Historians have long been interested in the units composed of foreigners and deserters from the United States Army that served in the Mexican forces from 1846 to 1848.¹ In view of this interest it is felt that the following attempt to determine the uniforms they wore will be a welcome addition to the sum knowledge of the history of these foreign units. To find out what these uniforms were it has been necessary to examine the organizational and operational background of these companies and, since they were a part of the Mexican military establishment, this has been based primarily upon available Mexican sources.

Organization. The Mexican army in 1846 consisted of two types of troops under the direct control of the Federal government, the regular army (*Ejército permanente*) and the territorial militia (*Milicia activa*). The territorial militia, though originally designed to serve as a sort of reserve to be called out in emergencies, had for some years been constantly under arms and was hardly to be distinguished from the regular army. Further, these two types of troops were divided into four combat arms, Engineers, Artillery, Infantry, and Cavalry.²

As all foreign or deserter outfits so far identified belonged to the artillery and infantry, a further breakdown of the organization of these two arms is given. The artillery was organized by brigades and separate companies, the brigades having from six to eight companies. The infantry was organized by regiments of two battalions and by separate

battalions and companies, the battalions having eight companies, one grenadier, one rifle or light, and six of fusiliers.³

It has been stated that the first organization of a Mexican Army unit made up of deserters from the U. S. Army took place early in 1846, and that this unit played a part in the defense of Monterey and Saltillo.⁴ Yet the presence of any organized unit of deserters at Monterey seems questionable. Justin Smith, in citing a detailed Mexican return of the garrison of Monterey by units at this time, states:

A party of deserters (mostly Irish) from the American army, which served at Monterey, was presumably included in the above return. They became the nucleus of the San Patricio corps.⁵

In view of this statement, the multiplicity of units listed in the above mentioned return, the low strength of some of them, and of the general trend of the Mexican military to list as many units or fractions of units as possible in returns no matter how small, it would seem more probable that at this time such deserters as were with the Mexican Army at Monterey served in one or more of these Mexican units as individuals and were not organized into a separate unit. It is also highly improbable that a unit of deserters was used as artillery at Saltillo in 1846, since there was no fighting at Saltillo. This city was occupied by troops under General Taylor without resistance on 16 November 1846. Perhaps there is confusion here with the later battle at Buena Vista in February 1847.⁶

The first specific mention in contemporary, official Mexican records of a unit organized from deserters from the U. S. Army is contained in a statement listing payments made in November 1846 to the army being formed by Santa Anna at San Luis Potosi. This includes an item for the pay of "the

¹ G. T. Hopkins, "The San Patricio Battalion in the Mexican War," *Journal of the U. S. Cavalry Association*, September 1913, 279-284; Edward S. Wallace, "Deserters in the Mexican War," *The Hispanic American Historical Review*, August 1935; Tom Mahoney, "50 Hanged and 11 Branded; The Story of the San Patricio Battalion," *Southwest Review*, Autumn 1947, 373-376; Edward S. Wallace, "The Battalion of Saint Patrick in the Mexican War," *Military Affairs*, XIV, No. 2, 84-91. Of these articles only the subject matter of those by Colonel Hopkins and Mr. Wallace is considered, as Mr. Mahoney's is a popular piece apparently based on the others.

² Manuel Dublan and Jose Maria Lozano, eds., *Legislación Mexicana*, Mexico, 1876, III, 607-610, 716-719; Law of 16 March 1839, "Organización des los cuerpos de infanteria . . ." and Law of 12 June 1840, "Sobre organización de los cuerpos de infan-

teria . . ." found in Justin H. Smith, *The War with Mexico*, New York, 1919, I, 156-157, 461-462.

³ Dublan and Lozano, *op. cit.*, Law of 16 March 1839 and Law of 1846 regarding Artillery.

⁴ Hopkins and Wallace, *op. cit.*

⁵ Smith, *op. cit.*, I, 494, fn 11.

⁶ *Ibid.*, 296-266.

artillery company organized from the deserters of the invading army" (*compañía de artillería formada de los desertores del ejército invasor*).⁷

The company is next encountered when the Mexican army leaves San Luis for Buena Vista. It is listed as a company of "Irish Volunteers" (*Voluntarios Irlandeses*) which had been trained as artilleryists, and is mentioned together with a battalion of sappers and three companies of foot artillery as conducting fourteen pieces of artillery.⁸ At Buena Vista, on 23 February 1847, this artillery company fought in Mejia's brigade of the vanguard division under Pacheco and received mention in the former's official after action report, for bravery in action. In the after action reports the company is called "the company of volunteer artilleryists" (*Compañía de voluntarios de artillería*) and for the first time "the company of San Patricio volunteers." (*Compañía de voluntarios de San Patricio*).

The commander of the San Patricio territorial militia artillery company at Buena Vista was Captain (Brevet Major) Francisco Rosendo Moreno, who was wounded in the battle. Other officers in the company were First Lieutenant John Riley (Juan Reyley), Second Lieutenants Camillo Manzano, killed in action, John Stephenson (Juan or Jesus Estifenzaon or Eplievenson) who was wounded, and Ramon Badillo Bachelor. Also listed is Ignacio Alvarez, rank unknown. Most of the above officers were given brevet promotions in the territorial militia and decorated for their part in this battle.

The casualties of the company at Buena Vista were:

Killed: 1 officer, 2 sergeants, 2 corporals, and 17 privates.

Wounded: 1 officer, 1 corporal, and 4 privates.⁹

Little is known regarding the activities of the San Patricio artillery company during the next few months. From such evidence as has been located it would seem to have been attached to the "Army of the East" and sometime in late May or early June 1847 converted or absorbed into a unit

called "The Foreign Legion" (*la legion exbranjera*). The known officers of the Foreign Legion were:

Captain Saturnino O'Leary (O'Lerry)

First Lieutenant Brevet Captain John Riley (Juan Reiley)

Second Lieutenants: Ramon Bachelor, Agustin Mestard, Patrick Dolton (Patricio Dolton) and Matthew Doyle (Mateo Doyle)

The organization of this unit is not known.¹⁰

The existence of the Foreign Legion, however, was short lived. On 1 July 1847 the following decree, which once again formed units by the name of San Patricio, was issued:

Art. 1: Two infantry companies of territorial militia are to be formed from the unit known as the Foreign Legion. They are to be named the First and Second territorial militia companies of San Patricio.

Art. 2: Each company will consist of a captain, a first lieutenant, two second lieutenants, a sergeant first class, four sergeants second class, nine corporals, four buglers and 80 privates.

Art. 3: The uniform they are to wear is the uniform prescribed for the territorial infantry.¹¹

All of the officers of the Foreign Legion mentioned above were transferred to the San Patricio companies between 10 and 17 July 1847, with the same grades except Ramon Bachelor, who was promoted to first lieutenant.¹²

Nothing further has been found regarding activities of the San Patricio infantry companies until 20 August 1847, when they composed a part of the garrison of the convent of Churubusco. In the hard fighting of this day the companies as units were wiped out. The official after action report states that the losses of the San Patricio companies were:

Killed in action: 2 second lieutenants, 4 sergeants, 6 corporals and 23 privates. The rest are either prisoners or dispersed.¹³

Although completely scattered in August the remnants had gathered together by December 1847 and been formed into a company again. In the reorganization of the army effected in Queretaro at this time, it was ordered that the San Patricio company was to continue on its present

⁷ *Diario del gobierno de la Republica Mexicana* (hereafter *Diario*), Tomo III, Num. 155, Mexico [Imprenta del Aguila], 1847 "Estado de corte . . . Ejército del Norte," 2 December 1846; Smith, *op. cit.*, I, 550, fn 6.

⁸ Manuel Balbontin, *La Invasion Americana*, Mexico City, 1883.

⁹ Emilio de Castillo Negrete, *Invasion de los Norte-Americanos en Mexico*, Mexico City, 1890, II, 395, 406-407; *Diario*, Tomo IV, Num. 105-106, 25-26 June 1846, "Parte Oficial, Min. de guerra y marina, Relación de los despachos. . . ."

¹⁰ *Diario*, Tomo IV, Num. 93, 11 June 1847, "Comisaria general del ejército de Oriente . . ." and Tomo IV, Num. 98, 18 June 1847, "Parte Oficial, Ministerio de Hacienda . . ." and Tomo IV, Num. 130, 21 July 1847, "Min. de guerra y marina, Relación de los despachos. . . ."

¹¹ *Ibid.*, Tomo IV, Num. 124, 15 July 1847, and Tomo IV, Num. 130, 21 July 1847, "Min. de guerra y marina, Relación de los despachos. . . ."

¹² *Ibid.*, Tomo IV, Num. 171, 31 August 1847.

¹³ *Correo Nacional*, Tomo I, Num. 26, 23 December 1847.

establishment and that any other survivors of the former companies who found their way back were to be put into the San Patricio company.¹⁴ By March 1848 enough survivors and new deserters had been gathered to form a second company. The two companies were later stationed at Guadalupe and it seems that at this time the organization of a San Patricio battalion may have been ordered although there is no evidence of the strength ever being more than two companies. The names of the following officers of the postwar San Patricio companies or battalion have been found:¹⁵

2d Co.: Second Lieutenant Henry Thompson (Enrique Thompson), promoted from sergeant between 10 February and 6 April 1848.

1st Co.: Captain James (Santiago) Humphrey, discharged at his own request between 13 March and 6 May 1848.

John Riley: Juan reely, com. del. Bn. S. P.

Jose Maria Calderson, com. de S. P.

Lieutenant Peel.

Lieutenant Maloney

When General Paredes, in Guanajuato, revolted in June 1848 the government ordered that certain officers of the army who had been involved in previous insurrectionary movements, were to be kept under confinement as a precautionary measure. This order lists, amongst others, our old acquaintance John Riley who had been released from prison when the U. S. Army left Mexico. Rumors soon spread that Riley would be shot, the battalion disarmed, and some of the men executed. A few of the other officers succeeded so well in alarming the men that they decided to march to join Paredes and the revolutionists. But before having gone very far the majority were induced by Colonel Calderon to return to their posts and the rest were captured later. However, in order to avoid any further disturbances the Herrera government sometime in the summer disbanded the San Patricio companies.¹⁶

¹⁴ *Ibid.*, Tomo I, Num. 70, 7 March 1848, "Comisaria del Ejército de Operaciones. . ."

¹⁵ *Correo Nacional*, "Min. de guerra y marina, Relación de los despachos . . .," Tomo I, Num. 86 and 101, 6 April and 8 May 1848; Cotner, *op. cit.*

¹⁶ Thomas Ewing Cotner, *The Military and Political Career of Jose Joaquim de Herrera, 1792-1854*, Austin, 1949, 180-181.

Uniform. Exactly what uniform was worn by the foreign volunteers in late 1846 and early 1847 we do not know. But it may well have been the same as that ordered to be worn at the time the Foreign Legion was redesignated as the First and Second San Patricio Companies in early July 1847. The uniform prescribed for the San Patricio Companies at that time was that of the territorial infantry as follows:

Dark blue coat, red collar, cuffs, turnbacks and lapels (plastron), yellow cloth piping; brass buttons with the name and/or the number of the unit on them; tripointed false pockets with a button at the end of each point; the turn-back ornament consisted of two yellow quivers two inches long, united at the lower ends each containing three arrows of the corresponding size. Sky blue trousers with red piping down the outer seam. Shako with chinstraps, a strap in the crown, a plate with the national coat of arms and the name or number of the unit, and a red pompon.¹⁷

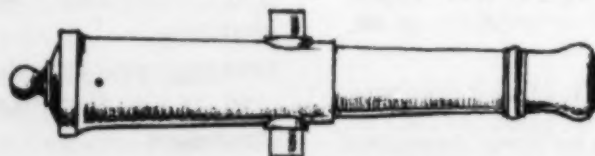
The above uniform was no doubt worn until the battle of Churubusco after which time the San Patricio Companies or Battalions seem to have worn only the undress uniform of the Mexican infantry until their final dissolution in the summer of 1848. The following items of uniform were issued to them in 1848: 200 cloth jackets, 210 pairs of trousers, 400 linen shirts, 200 stocks, 200 blankets, 200 forage caps (Cachuchas), 232 pairs of shoes, 100 drawers, 19 sets of straps for carrying overcoats.¹⁸

In spite of its small size and most likely primarily for propaganda purposes the San Patricio Company had its own color, which was carried at Buena Vista and apparently used until the dispersal of the company at Churubusco. This color was green and had, as related by Riley, painted or embroidered on it a figure of Saint Patrick, the harp of Erin, and a shamrock.¹⁹

¹⁷ Dublan and Lozano, *op. cit.*, V, 290. Decree of 1 July 1847; *Diario*, Tomo XXII, Num. 2415 and 2500, Decrees of 19 January and 27 April 1842.

¹⁸ *Memoria de guerra y Marina*, Mexico, 1849, Estado, Num. 10.

¹⁹ Anonymous, *Encarnacion Prisoners*, Louisville, Ky., 1848, 45; Ltr. John Riley to Charles O'Malley, Mackinac, Mich., 27 October 1847, in AG, Mexican War, Army of Occupation, Misc. Papers, Box 7, War Records Division, National Archives.



6pdr gun. Fairfax Downey in *SOUND OF THE GUNS* tells of the 4th Artillery's loss of two such pieces at Buena Vista as the result of fire from the San Patricio battery of 18s and 24s.

THE PLATES

36th ILLINOIS INFANTRY REGIMENT, 1863

(Plate No. 133)

This plate shows the ordinary uniforms and equipment of enlisted men of the Infantry about 1863. The choice of a representative regiment for this period is a difficult one, as many might qualify, but the unit shown is the 36th Illinois Infantry, Steedman's Brigade, Sheridan's Division, Fourth Corps. The 36th had total casualties of 739 killed and wounded during its period of service, grim testimony to its presence in the thick of the fighting.¹

The group show that they belong to the Western armies of the Union by the fact that they retain Infantry cap ornaments instead of corps badges, since "in the Western armies these badges did not appear on men's caps until 1864 and then they were only partially adopted. In some corps they were not worn at all."² The uniforms of the regimental officers in the background agree with contemporary photographs of this period.³

The enlisted men's uniform is the familiar four button, dark blue flannel, unlined fatigue blouse and sky blue uniform trousers. Sergeants carried their cartridge boxes on the back of their waist belts. In addition to the red sashes of rank, the sergeants wore a further distinguishing mark from the corporals and privates in the rectangular eagle plate of their waist belts.

The knapsacks are the regular government issue. The one that I used for a model is stamped 1864, although most that I have seen are undated. There is some question as to how the blanket was made to sit close to the shoulders. About 1930 I showed this knapsack to a few GAR veterans at their headquarters in the Chicago Public Library. They recognized it but as was to be expected were hazy as to details after 65 years. One thought there was something under the blanket that fastened into



Official photograph of the U. S. Civil War Infantry uniform, courtesy of the Smithsonian Institution. This is one of a posed series made circa 1865. The knapsack feature discussed in the text is not present, and the haversack is worn incorrectly.

the loop sewed between the shoulder slings. I was also informed that a wooden frame, fitted but not fastened to the front compartment, was issued with the knapsacks but that most of the men immediately removed them and threw them away. The knapsack with the narrow frame is apparently shown on the figure of the infantryman in the plate to accompany the Atlas of the Official Records of the Union and Confederate Armies.

St. Gauden's sculpture for the Shaw Memorial in Boston may possibly give a partial solution to the problem. It was begun about 27 or 28 years after the war and finished in 1897; anyone familiar

¹ William F. Fox, *Regimental Losses in the . . . Civil War*, Albany, 1889, 363.

² *Ibid.*, 64.

³ F. T. Miller, ed., *Photographic History of the Civil War*, New York, 1912, X, 123.

with Civil War equipment must be struck by its obvious authenticity in all known details.⁴ St. Gaudens was a fanatic when it came to accuracy of detail. Without doubt knapsacks with all proper attachments were still plentiful, as well as men who still remembered clearly how to pack them. On close examination the blankets show what appear to be the ends of portmanteau strap handles below the blanket where it rests on the knapsack as I have shown them in my drawing. The shoulder slings are simply passed through the handle and over the shoulders compelling the blanket to ride snug and secure to the back. I suppose the handles were made of tough wood, steamed and bent in a slight curve in the center and covered with black leather. Slits in the leather casing receive the coat straps.

⁴ There is one peculiarity that is not found in any other of his Civil War sculptures of mounted men—a straight-branched curb bit.

Possibly in the old Regular Army and early in the war, when the frame was used, a thong and button, tied to the middle of the handle and buttoned through the loop between the shoulder slings, was enough to hold the blanket securely in place. That would be pretty close to the GAR veteran's vague memory.

The clumsy breast straps were not intended for that purpose at all. They were meant to be hooked to the brass slides of the 1855 sword bayonet waist belt⁵ which would have supported the "two small boxes" the 1861 Ordnance Manual stated were to be substituted for the one large one. As the Quartermaster Department supplied the knapsacks and the Ordnance Department the cartridge boxes a lack of coordination led to a blunder that was never corrected throughout the war.

H. Charles McBarron, Jr.

⁵ Robert L. Miller, "Waist Belt for Sword Bayonet, U. S. Model 1855," *MC&H*, III, 24.

COLONEL BRISBANE'S REGIMENT, SOUTH CAROLINA MILITIA, 1836

(Plate No. 134)

South Carolina furnished two regiments, one battalion, and seven separate companies for the Florida War of 1836. Most of these units came from the militia, and included some older Volunteer companies like the Charleston Ancient Artillery, Artilleurs Francais, German Fusiliers, and the Washington Light Infantry.

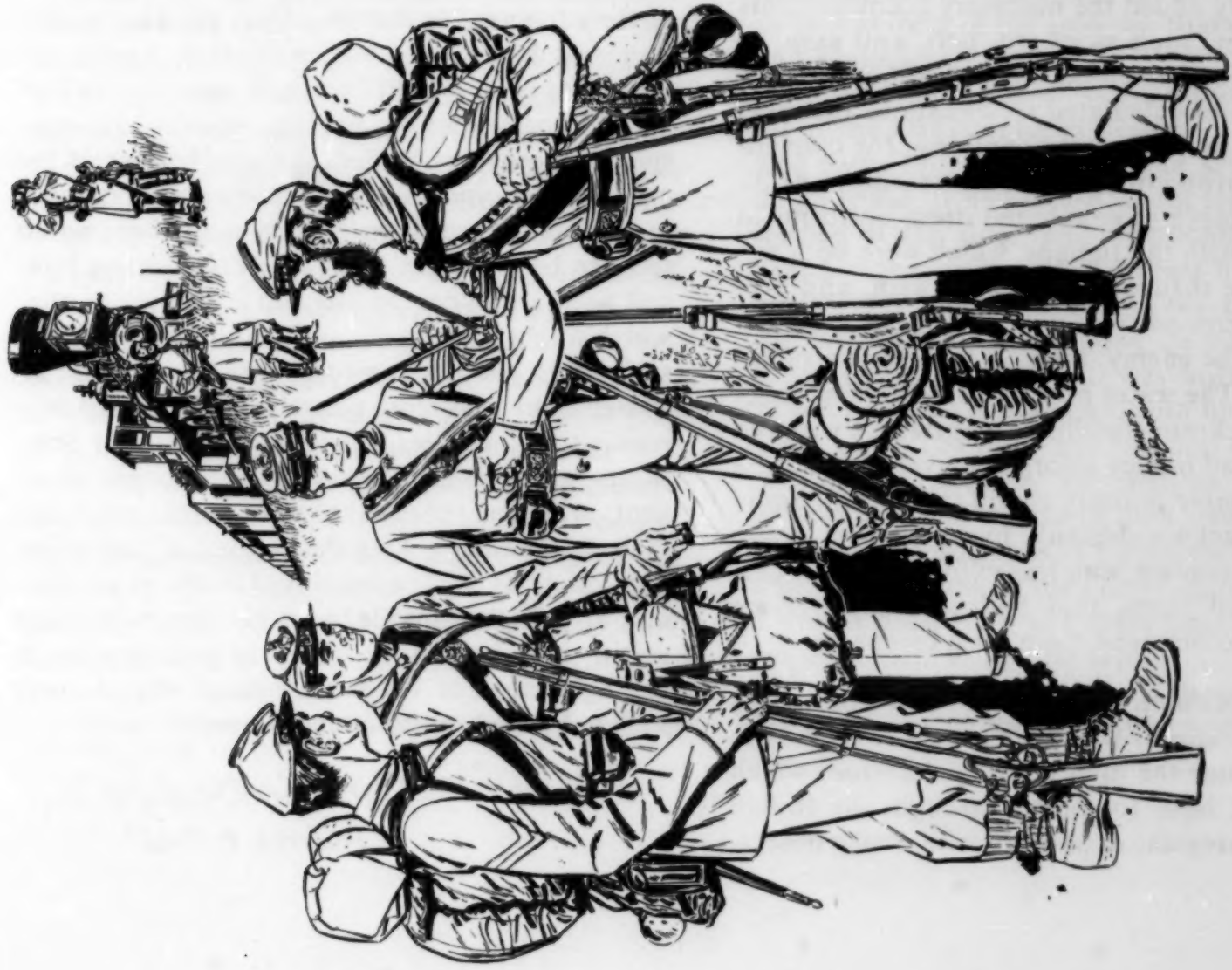
Colonel Abbot H. Brisbane's regiment, however, came from the back country and contained only one city unit, the Irish Volunteers of Charleston, "a very ancient corps."¹ Some of its companies were new volunteer outfits while others were formed by drafts from the militia of Abbeville, Edgefield, and other counties of southwestern South Carolina. It comprised a Field and Staff and ten companies, which were mustered into Federal service in early February 1836 at St. Augustine, East Florida, and mustered out there on 10 May.

¹ "A Lieutenant of the Left Wing," *Sketch of the Seminole War and Sketches During a Campaign*, Charleston, 1836, 113.

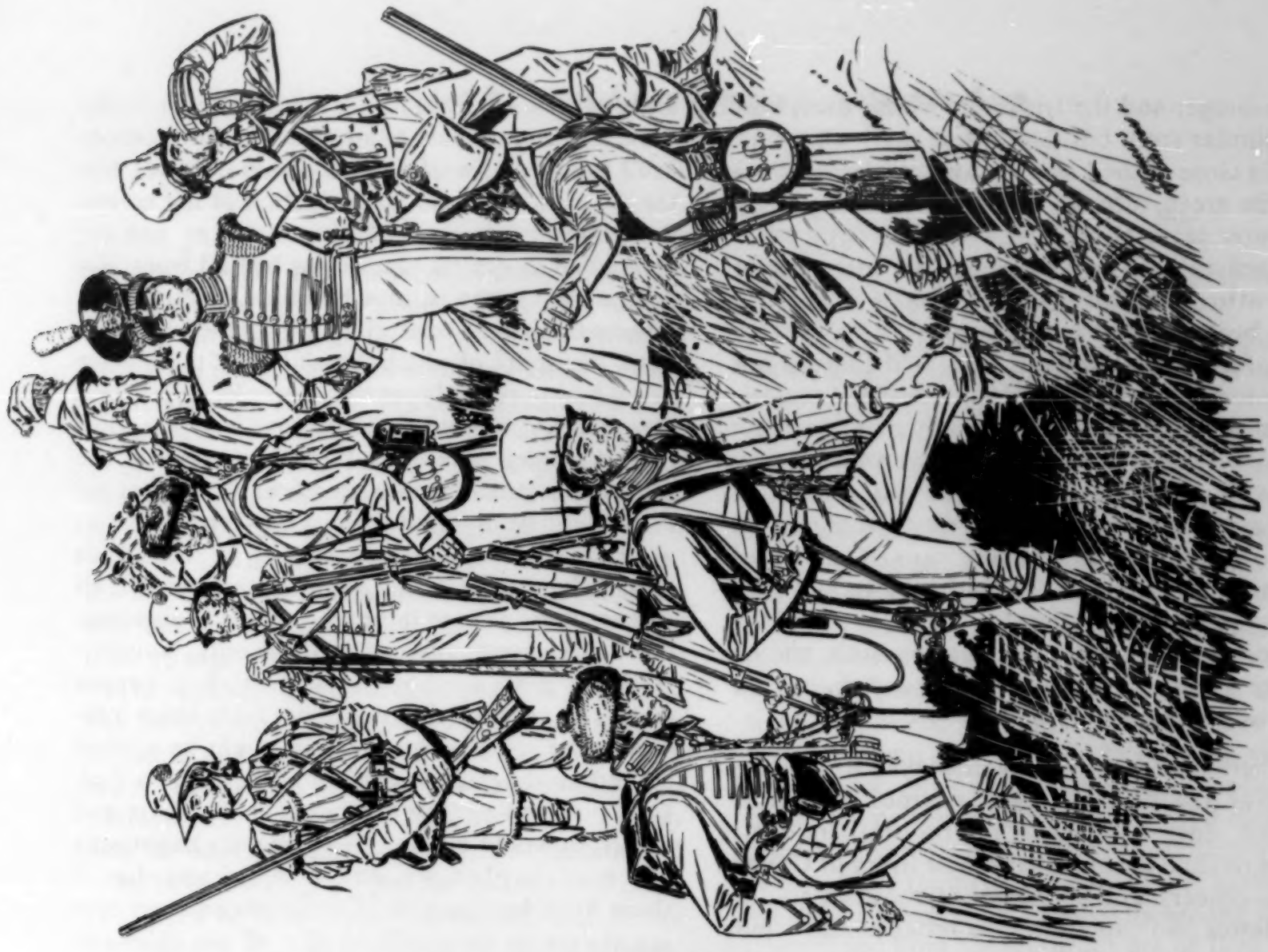
The regiment's three months campaign is vividly described in the *Sketch of the Seminole War*, already cited. The author was a lieutenant of "a company that had been made up in pursuance of a draft from the 16th, 18th and 19th Regiments" of Militia and was, in his view, "rather a motley command." This is borne out by his description of the dress of the men, quoted below, on which the plate is based.²

"By the middle of the month, the Carolina Regiment, to the command of which Col. Abbot H. Brisbane was appointed, was in camp at St. Augustine, in an open field to the south of the town; soon after, Capt. Elmore arrived, with a fine company of one hundred and twenty riflemen, from Columbia and Richland, which was intended to act as an independent corps. With the exception of these latter, who wore the usual dress of riflemen, viz. drab frock shirts, trimmed with

² *Ibid.*, 113-116.



36th Illinois Infantry Regiment, 1863



Colonel Brisbane's Regiment, South Carolina Militia, 1836

green fringe; and the Irishmen, whose dress was of a similar stuff, but darker hue, and who were clad in close bodied short coats, lined with their favorite green, a broad stripe of which ran along the outer seam of their trowsers, the companies were scarcely distinguished by any difference in their attire; all wore plain dresses and such as were best adapted to the woods and swamps; Capt. Jones' company, the Edgefield Blues, wore an uniform dress of plain dark blue cloth coatees, ornamented with a few brass buttons on the skirts and sleeves, and trowsers that corresponded; the rest were clothed in woodmen's suits, in native homespun, or in their usual home garb; almost all wore mocknutters, or foraging caps of the fur of the muskrat, rabbit, or fox, with tassels, and pink and white cockades affixed to them. Many of the men carried pocket and rencountre pistols, and all a large woodman's spring knife or a dirk, in their belts or pockets.

"There was more variety displayed in the costume of the officers; some retained the silver winged, dock-tailed, stiff militia uniform coat; others rivalled the more handsome livery of United States officers, and shone conspicuous in golden epaulettes and superfine blue broad cloth; while others merely added the necessary accoutrements of the officer, such as sword, belt, and sash, to their plain but soldier-like suits of fustian; all had fatigue dresses calculated to withstand the wear and tear of marching and camping, for convenience and protection from the weather, and to supply the place of epauletted dress uniforms in encounters with the Indians, which were both unfit to charge through hammocks with, and presented too conspicuous and enticing a mark for the rifle of the enemy. In these there was a singular variety. The water proof Caoutchouc of dingy hue and buckram starchness, contrasted with the soft green and motley colored blanket coats; some wore the simple military round jacket, and some the easy backwoodsman's hunting shirt, while others were content with less military looking citizen long tail blues, that had seen just service enough to recommend them for a campaign.

"They commonly had on trowsers of strong cloth or fustean to which some added leggins to protect against the mud & saw palmettoes which they would have to march through. As Indian warfare is irregular & partisan, and a nice observ-

ance of military appearance and decorum in the dress and equipments of an officer is not requisite as in the formal warfare of civilized enemies, but the great object is the extermination of the savage foe, and in many cases officers as well as men are compelled to defend themselves behind trees, if a successful charge cannot be made, some of the officers carried muskets, rifles, or doubled barreled guns, a practice of which the officers of the regular army had previously set the example. By some it was discountenanced as derogatory from the military character, and as tending to a neglect of the duties of command which an officer should not for a moment be diverted from, and General Scott, after the campaign was concluded, expressed his dissatisfaction of it, and said that henceforth all officers must appear in battle in their proper uniform and equipments, and in those only. Notwithstanding a General might not think it proper openly to sanction any departure from strict military usage, such a transgression might be winked at, and most persons would be of the opinion that, for wood and swamp fighting, gilt epauletts and fine cloth would not agree as well with hammocks and mud, as plain woodmen's dress, and that in these bush battles with Indians whose keen eyes are always on the search to pick off the chieftains of their foemen, so that they may produce confusion and loss of confidence in their ranks, the policy of war would demand that the officer should not render his person unnecessarily conspicuous, provided he does not sacrifice any of the gallantry becoming an officer, or act in a manner to diminish the confidence of his men. There would seem to be no objection to an officer arming himself with a musket, or any other species of gun, which might not equally apply to his arming himself with a pistol and sword. It is seldom that an Indian fight is at close quarters, so as to call into requisition the latter weapons; at least, our Seminoles were never anxious to come within pistol shot; whereas, the musket was useful, and while their chiefs were making the best use of their rifles, ours might as well be employed in the same way; and an officer would lead on his men with more spirit, when he had the means of participating in the fight, than if he had to stand idly, a mere looker on, and mark for the enemy."

H. Charles McBarron, Jr.

Frederick P. Todd

THE CLEVELAND GRAYS, 1890-1900

(Plate No. 135)

Less than a year after the incorporation of the City of Cleveland, Ohio, "Some of the best young men of the place' met on Washington's Birthday to form a private military company known as the Cleveland City Guards. Military organization was completed on August 28, 1837 . . . Adoption of a gray . . . uniform on June 7, 1838 prompted a change in name to the Cleveland Grays . . . From the founding, the Grays provided trained men for military service in every conflict at home and abroad, and served with distinction on state, civic and official occasions. Cleveland and the Grays grew up together."¹

Throughout the entire history of the unit there has been frequent participation in important civic affairs in a great many parts of the country, with the result that the enviable record for ability and performance which was established at an early date has been constantly enhanced and maintained.

In 1838 cloth of the proper quality and color could not be immediately procured, and it was necessary to wait until it could be manufactured. Shako's were ordered and made in New York, and finally on November 29 of that year the Cleveland Grays held their first parade on the streets of Cleveland.² The original uniform, which has not varied a great deal from that day to this, is illustrated in the Huddy & Duval print of 1839.

In 1853 the uniform is described as consisting of "a gray jacket, gray trousers with a broad black stripe, and a gray cap. Later the company procured dress coats, West Point caps with white pompons, and knapsacks."³ One of the knapsacks is still preserved in the Gray's Armory. It is gray in color; on the back in white is a large letter "C", with the word "Grays" underneath. Sometime during the Civil War period this uniform seems to have disappeared, for in 1869 a post-war reorganization is mentioned, at which time a "regular army uniform, consisting of light blue pants, dark blue coat, with a gray fatigue cap, was procured.

This uniform was worn until the company was enabled to obtain one of the gray."⁴

According to the best available information, the uniform adopted shortly after the close of the Civil War is the same as the one still in use. A photograph taken in 1879 is to all appearances identical to the present uniform except for some variation in headdress. Officers wear a stiff shako with white plume, similar in style to that of the Light Artillery officer in Ogden plate XXIX. Enlisted men have the same style shako but with a short white pompon like that of the infantryman in Ogden plate XXX. The chaplain appears in a black uniform with gray kepi. (The gray kepi was also worn at times by officers, with the full dress uniform.) The pioneers, who were men of 25 or more years of service, wear the bearskins which subsequently have become standard headdress for all ranks and grades. These bearskins (which incidentally are said to have required the skin of one good sized bear cub apiece) were fortunately among the few items saved from the disastrous fire of 1892, which destroyed most of the archives, trophies, uniforms, and equipment.⁵

In addition to the dress coat illustrated in the plate, the Grays enlisted personnel in the 1890's and early 1900's had a tunic of gray, with turn down collar. It had a skirt about six inches long, slashed at the sides, and was bound with black braid, with one row of five brass buttons in the center, and one double row of black braid facing for each button, terminating on either side in a clover leaf knot. This tunic was worn customarily with a barracks cap of gray, with black band and black visor. The tunic and cap thus described are not substantiated by any written authority or present uniform, but can be quite clearly discerned in various photographs of the period. There is also a picture hanging in the Grays' Armory showing a similar tunic worn as a dress mess uniform with white trousers and white kepi.

Details for uniforms shown in the accompanying plate illustrating the 1890-1900 period are taken

¹ William Ganson Rose, *Cleveland: The Making of a City*, Cleveland, 1950, 154.

² George W. Tibbitts, *A Brief Sketch of the Cleveland Grays*, Cleveland, c. 1903, 8.

³ *Ibid.*, 16.

⁴ *Ibid.*, 22.

⁵ Rose, *op. cit.*, 540.

from actual uniforms still in use. They can also be considered as accurate for 1957, aside from minor variations in the arrangement of belts, buckles, and the fringe on officers' epaulettes. These are apparently the only changes to have taken place in the 20th Century to date.

The early history of the Grays is full of the usual encampments, parades, and social events typical of the independent militia organizations of that era. In 1839 a "Gun Squad" was organized within the company, and in 1845 the gunners separated from the parent organization and became the founders of the Cleveland Light Artillery.

The first mention of combat service dates from the Civil War. "They started for the defence of Washington, via Columbus, on April 16, the next day after the President's first call for volunteers,"⁷ and received their baptism of fire on 17 June 1861 as the First Company, First Regiment Ohio Volunteer Infantry. Later in the war they served in the 84th Ohio and again in the 150th Ohio.

A little over a month after their first encounter they were sent out as the first skirmishers at the beginning of what was to be the First Battle of Bull Run. At the end of the same battle they were assigned to cover the retreat, thus giving them the claim to be "first on the field and the last to leave it" that day.⁸

⁶ The following illustrations from the personal collection of Colonel F. P. Todd were also used as reference material: Sketch of Cleveland Grays officer, from photo in *Navy and Army Illustrated*, London, 18 June 1898; *Member Pioneer Corps, Cleveland Grays*, from *Harper's Weekly*, 5 January 1895; *The Funeral of President Garfield: Lying in State in Cleveland* from *The Illustrated London News*, 15 October 1881.

⁷ Samuel P. Orth, *A History of Cleveland, Ohio*, Chicago-Cleveland, 1910, I, 318.

⁸ Tibbitts, *op. cit.*, 18.

At the outbreak of the Spanish-American War the Grays found difficulty in getting into the service because the government was favoring only National Guard organizations. They were, however, able to effect passage of a law in the Ohio Legislature creating a battalion of engineers in the Ohio National Guard, and into this they were quickly mustered. They later were transferred to the 3rd Battalion, 10th Ohio Volunteer Infantry. After the war the unit again reorganized as an independent company, this time as engineers.

Once more, as troops were being sent to the Mexican Border, the Grays found it advisable to enter the National Guard in order to see active service. They did so as Company F, 3rd Regiment, O.N.G. They remained in the service after recall from border duty, and the regiment at that time was redesignated the 148th Infantry, 37th Division. It was in this unit that the Grays saw much active service in France. Out of just less than one hundred men entering the service at the beginning of the war, seventy-six were commissioned and assigned to other units, with the result that Grays saw service in almost every combat division of the A.E.F.

Following World War I the Grays again became an independent military company and have remained as such. Their present lineal successor in the Ohio National Guard is the 145th Infantry. Grays of World War II saw service in this and other units, particularly of the 37th Division, but as individuals, not as a separate unit. The organization is still active at the present time.

Dirk Gringhuis
Lyle Thoburn

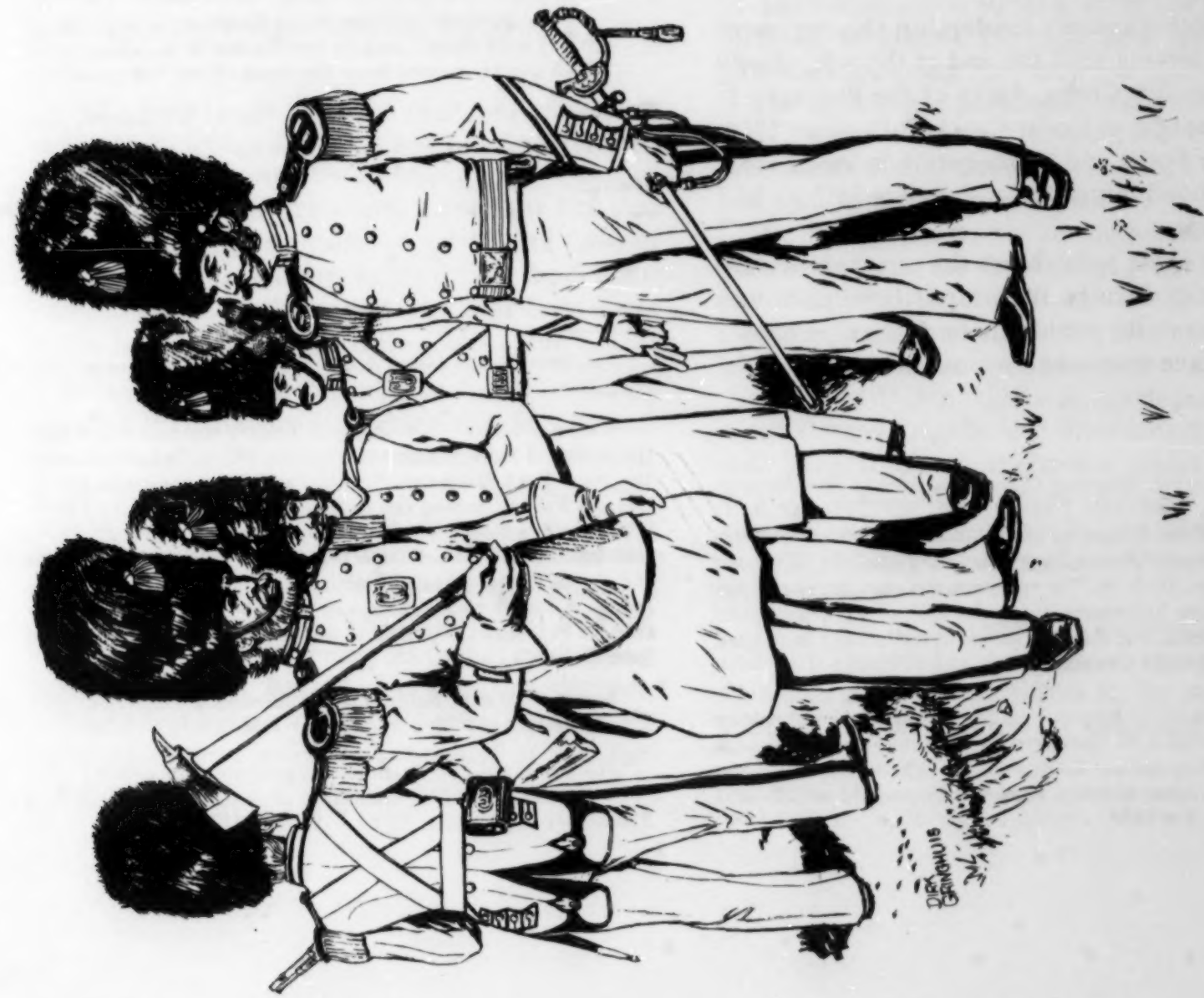
⁹ Colonel L. S. Connelly, *A Bit of Cleveland Gray History*, Cleveland, c. 1920, 6.

3RD NEW JERSEY CAVALRY REGIMENT, 1864-1865 (1ST REGIMENT, U. S. HUSSARS)

(Plate No. 136)

During the course of the Civil War the State of New Jersey raised three regiments of cavalry,

numbered 1st through 3d. The eldest of the three was mustered in on 14 August 1861; the second



Private

Pioneer

Lieutenant

Cleveland Grays, Winter Full Dress, 1890-1900



3rd New Jersey Cavalry Regiment, 1864-1865
(1st Regiment, U. S. Hussars)

one began its service two years later. Then, in October 1863, President Lincoln issued a call for still more troops and New Jersey was asked to supply one additional mounted regiment.

Work on the formation of the 3d Cavalry began in November.¹ Its headquarters was established at Camp Bayard, Trenton, and to overcome a growing reticence toward volunteering, it was given the name of "First Regiment, U.S. Hussars" (also known as the Trenton Hussars). A uniform "pertaining to this branch of the service" (as the Adjutant General of New Jersey expressed it) was adopted.

The device appears to have been successful for recruiting proceeded with enthusiasm. By December 1863 enough men had enlisted to commence mustering in, which then continued through March 1864. The regimental field and staff was mustered in on 10 February.

The Third's first colonel was Andrew J. Morrison who resigned within a year. He was succeeded by Alexander Cummings McWhorter Pennington, a West Pointer, already twice brevetted for gallantry at Beverly Ford and at Gettysburg. He was to win two more brevets and the rank of brigadier general while in the command of the Third.²

Under Pennington's leadership the regiment prospered, serving until the end of the war, chiefly with the Cavalry Corps, Army of the Potomac. It saw sharp action at Cedar Creek in October 1864, and at Five Forks and Appomattox in April 1865. It was mustered out of Federal service in June and August 1865.

A glance at its rolls shows the companies were not especially foreign in composition, although German names do predominate. Only Company I seems to have contained an unusual number of

German volunteers. Miss Ella Lonn seems to have been incorrect in considering the regiment as being made up entirely of Germans.³

The "hussar" uniform worn by the 3d New Jersey Cavalry was an ingenious adaptation of the regulation dress.⁴ To the issue cavalry jacket were added two extra rows of buttons on the breast, connected by double rows of yellow lace. Loops were introduced at the ends of the rows and on both sides of the center buttons. Austrian knots were sewn on the cuffs and on the backs of the jackets, below the collar. A red patch replaced the blind buttonholes on the stand-up collar. Wide yellow stripes adorned each troopers legs.

Probably the caps were regulation models with the visor removed and lace added, but they could well have been distinctively manufactured. At least, on the front of every cap was a wreath inside which a company letter was placed.

Naturally this brilliant uniform caused comment among the field soldiers of the Army of the Potomac. One man later wrote:

... a battalion of a New Jersey Cavalry regiment ... newly organized ... one of Burnside's, and on account of its gaudy uniforms was called by all the old cavalymen Butterflies.⁵

and another:

The conspicuous addition to the Corps was a regiment of cavalry with hussar jackets overloaded with yellow braid which quickly earned them the name of the butterflies.⁶

Despite such comments, so far as we know, the "Butterflies" remained hussars to the end.

Clyde A. Risley

Frederick P. Todd

¹ AG New Jersey, *Record of Officers and Men of New Jersey in the Civil War, 1861-1865*, Trenton, 1876, II, 1321-1368; J. T. Fallon, *List of the Synonyms of Organizations in the Volunteer Service of the United States, During the Years 1861, 62, 63, 64 and 65*, Washington, 1885, 96. The regiment was also designated the 36th New Jersey Volunteers, being the thirty-sixth regiment of any branch raised, but this title seems never to have been used outside the Adjutant General's office.

² Among the many honors won by this distinguished soldier was the degree of A.M. conferred by Princeton College. George W. Cullum, *Biographical Register of the Officers and Graduates of the United States Military Academy*, Boston, 3d ed., II, 1891 etc., graduate No. 1864.

³ *Foreigners in the Union Army and Navy*, Baton Rouge, La., 1951, 167.

⁴ Several members assisted in establishing this uniform. Frank Hnida found the first references among H. A. Ogden's notes in the New-York Historical Society, which he copied in detail. Detmar Finke checked the records in Washington. And John Wirth made a most fortunate discovery of three photographs of "Butterflies," two in the Cape May County Historical Museum and the third in a private home in Cape May Courthouse, New Jersey. A fourth photograph was found by James Gregg as far away as Pittsburgh. Needless to say, no printed regulations have been found.

⁵ Morris C. Schaff, *Battle of the Wilderness*, Boston(?), c. 1885, 229. Quotation provided by Member John Elting.

⁶ *History of the 35th Regiment Massachusetts Volunteers, 1862-1865*, Boston, 1884, 219. Quotation provided by Member Tom Thiele.

COLLECTOR'S FIELD BOOK

WALKER'S BATTLE OF GETTYSBURG —AN ANALYSIS

The following painting is in the collection of Member A. M. Craighead. It is by James Walker who, it will be recalled, did his best known work in the Mexican War. By 1863 his style had appreciably declined. His paintings were rather painfully designed to please purchasers, usually the commander of the unit pictured. Yet Walker did paint at or near the time of the event and his work bears important documentary importance as a result.

This picture of the Battle of Gettysburg, from the advancing Confederate lines, does indeed depict the first day of that titantic three-day struggle. The day was filled with dramatic action worthy of recording on dozens of canvases. Walker appears to have elected to paint the climax of the day's bloody work—the action between McPherson's and Seminary Ridges between 2:30 and 3 p. m., 1 July 1863.

Hill's Corps is on the move after a day-long see-saw battle first with the Union I Corps under Reynolds, then with Doubleday. Ewell's Corps, coming down from the north, turned the key that unlocked the Union position north and west of Gettysburg with I Corps being driven from Seminary to Cemetery Ridge and XI Corps from north of the town to Cemetery Hill—Culp's Hill.

Going back to the morning of 1 July it will be recalled that the two lead divisions, Heth's and Pender's, of Hill's Corps started from Cashtown to Gettysburg at 5 a. m. to follow up the unsuccessful shoe "foraging" of the previous day and to develop the Union dispositions. Just west of the latter town they tried to brush aside Buford's Union Cavalry Division securing the flank of the Union Army and screening its deployment along Seminary Ridge. Buford, handling his division with an effectiveness in marked contrast to the poor handling of the Confederate mounted arm in this campaign, delayed Hill long enough for Reynolds to come up with his I Corps and deploy along

Seminary Ridge about 10 a. m. Here the battle was fully joined by the two opposing corps.¹

The artist has set up his easel on the left edge of Chambersburg Pike, also known as Cashtown Road, where it crosses McPherson's Ridge about one mile west of Gettysburg. On the skyline we can see the soon to become famous terrain features of the Gettysburg battlefield. From left to right are Bender's, Culp's, and Cemetery Hills, all behind the town. From these Cemetery Ridge runs south terminating in Little Round Top and Round Top on the right. The ridge to the immediate front is Seminary Ridge with the easternmost of two railroad cuts to the left of the Pike and the Seminary buildings an equal distance to the right.

This McPherson's Ridge position was that occupied by Buford with his pickets along Willoughby Run about 400 yards to the artist's rear. It was also the first position of I Corps with Meredith's "Iron Brigade of the West" sallying across Willoughby Run about 10:30 a. m. to cut up Archer's Brigade of Heth's Division and capture many prisoners including Archer.

The attack here portrayed, launched about 2:30 p. m., has just driven Meredith, the rest of Wadsworth's Division, and the whole of Doubleday's I Corps from McPherson's Ridge.

To the right rear, not in the picture, was McPherson's farm, the focal point for sharp fighting just completed. To the left, also not in the picture, was the westernmost of the two railroad cuts. Here, at about the time Meredith was capturing Archer, the Union right was enveloped by Davis' Confederate Brigade and driven back across the cut. Several Union regiments under a Colonel Fowler counterattacked and managed to trap and capture two regiments which had taken refuge in the cut, driving the remainder of Davis' Brigade from the field.

To the left front is seen the easternmost railroad cut with Doubleday's right flank engaging Rodes' Confederate Division across it. In the left foreground we may assume the dead cannoneer and

¹ Matthew Forney Steele, *American Campaigns*, Washington, 1939 & 1943, v. 1, 364-367, v. 2 maps, 192-199.



View from the Chambersburg Pike at McPherson's Ridge looking towards Gettysburg about 2:30-3 PM, 1 July 1863.

artillery horses are casualties of Calef's Battery A, 2d U. S. Artillery (Duncan's Battery of Mexican War fame) which supported the cavalry against twice its number of guns or perhaps of Hall's 2d Maine Battery of Wadsworth's Division which engaged at close cannon range and suffered severely before withdrawing from McPherson's Ridge.² To the right along the ridge is seen Heth's Division debouching from McPherson's woods and now in support of Pender's Division which had passed through shortly before to launch its attack.

The melee in the center foreground seems a bit improbable—bare hands against muskets and tremendous odds. Perhaps it was included at the request of the person commissioning the painting. At any rate it certainly adds action and foreground interest to the composition. While one dead Southerner in the road has the over-the-shoulder blanket roll usually considered typically Confederate, all others carry an interesting variation of one or two short blanket rolls carried on the back in knapsack manner.

² *Battles and Leaders*, New York, 1909, v. 3, 275-277. Henry J. Hunt's account of the first day at Gettysburg.

Moving to the right foreground, it would be interesting to know what captured Union color the cheering Confederate is carrying forward. Was it captured at Chancellorsville, in the Valley, or at Harpers Ferry on the way to Gettysburg and still carried as a trophy? Or was it captured earlier in the day from a I Corps regiment?

Colors were lost and captured by both sides that day. A not exhaustive search of after action reports in the *Official Records* reveals that Doubleday claimed that I Corps captured seven Confederate colors but does not identify them.³ Heth reports that a detachment of the 2d and 42d Mississippi of Davis' Brigade captured the colors of a Pennsylvania regiment and that Brockenbrough's Brigade later captured "two stand of colors."⁴ The 26th North Carolina of Pettigrew's Brigade also captured a color.⁵ The color here shown could be any one of these as the troops seen moving up are probably Heth's.

³ *The War of the Rebellion—A Compilation of the Official Records of the Union and Confederate Armies*, Washington, 1889, xxvii, part 1, 243-257.

⁴ *Ibid.*, part 2, 637-639.

⁵ *Ibid.*, 643.

Understandably, reports of neither side names one of its units losing a color nor even admits the loss. Sometimes it is possible to read between the lines of the reports however. Colonel Morrow of the 24th Michigan (Meredith's Brigade) does not admit losing his colors in his report. Yet we read of his regiment, of 496 officers and men, losing 316 killed and wounded plus 80 missing on this day. Morrow had eight color parties shot down, he himself finally taking over the color. At this juncture he was wounded in the head, stunned, captured, and his regiment overrun. He later witnessed the second and third days of the battle from a church steeple, a guest of a Confederate corps staff, and escaped upon the Confederates' retreat.⁶ We may thus logically assume the capture of the 24th Michigan's colors. If they had been saved, Morrow in his report, as did many commanders, would surely have cited for heroism the soldier to do so. So the captured Union color may be that of the 24th Michigan. But looking almost in the exact center of the canvas we see a Union officer fallen to one knee yet waving his color defiantly in the face of the advancing foe. Who might he be if not our heroic Colonel Morrow?

We may say that James Walker's "Gettysburg—The First Day" is a vivid and in many respects an accurate portrayal of the climax of that day's fight. If the last-ditch stand and the captured color in the foreground represent a particular incident and a specific unit we would very much like to have them identified.

Lt. Col. Brooke Nihart, USMC

⁶ *Ibid.*, part 1, 267-272.

LIEUTENANT HENRY METCALFE'S EXPERIMENTAL CARTRIDGE BOX

Among some cartridge boxes recently acquired for my collection were two described as "Experimental—from Watervliet Arsenal." The box illustrated bore no markings of any kind. It appeared to be of russet leather, but apparently its long period of storage had changed its appearance to a mottled brown (as I have noticed on many leather items previously). Its shape was not unlike that of many other boxes of the post-Civil War period, but it did contain two interesting features which aroused my curiosity.

These included a leather strap 6½" long by ½" wide, fastened to the inner back side, hanging down into the box proper, then looping up and over the front with the remainder hanging outside. This strap, also of russet leather, was covered by the flap when the box was closed. It was obviously intended to facilitate the withdrawal of a container of cartridges, such as the wooden block used in many other boxes of this period. The second feature was the presence of two short brass partitions protruding from an extra piece of leather at the sides of the box, partially dividing the box, from front to rear, into two sections. It thus had the effect of making two compartments, but left the center of the box open, enabling the before-mentioned strap to perform its function of lifting, not just one but two, cartridge blocks clear of the compartment.

Just why it should be necessary to do this I could not determine. In contemporary boxes, the wooden block is almost a permanent fixture, as anyone who has tried to remove one for cleaning or restoring the leather case well knows. It served merely to hold the cartridges vertical and to give form and stiffness to the leather box. Its removal would certainly not be required for the soldier to use the cartridges. Yet here we had such an arrangement. It is just such little mysteries that keep one busy searching for information or attempting to reason out the solution that the inventor himself had been seeking.

Its shape indicates it to be an item of infantry equipment, rather than cavalry; however, a check of the description of various experimental cartridge boxes contained in Ordnance Memoranda Number 19, *Proceedings of the Board of Officers, Convened under Special Orders Number 12, AGO, 1874, to Consider Infantry Equipments*, disclosed none that fitted this box. Upon further investigation of this report a description of Lieutenant Henry Metcalfe's invention of an attachment to the Springfield Rifle, Caliber .45 and the system of carrying loaded blocks of cartridges on the soldier's belt did mention an "accessory" item, stating as follows:

Should an extra supply of ammunition have to be carried, it can be put in ordinary leather cartridge boxes holding two or three blocks apiece. I have presented samples of these. The blocks are kept separate by short brass partitions in the end of the box. They are taken out by a strap which passes under the blocks and is fastened at the inner end to the part of the box next the body, and has the outer end hanging loose outside.



Further, in its report, made 24 November 1874 the Board said:

The Board have carefully examined and experimented with the attachment to the Springfield Rifle, Caliber .45, together with the belt and contrivance for carrying the loaded cartridge-blocks, invented by Lieut. Metcalfe, of the Ordnance Department. Being satisfied of its great merit, the Board recommends that a limited number of the Springfield Rifle, Caliber .45, to be fixed by the Chief of Ordnance, together with the belt, blocks, and holders, be prepared and issued to different regiments for trial in actual service. A sample of the whole, together with a rifle prepared with attachments, is herewith submitted.

It may thus be assumed that this box was one of this "limited number" fabricated at the Watervliet Arsenal for the further trial of the system. Additional measurements disclosed that two of the cartridge blocks described, each containing eight caliber .45 cartridges, would fit exactly in the author's box. To further confirm this, an earlier opinion of the Board, in a letter to the Chief of Ordnance stated "that further construction of Lieut. Metcalfe's cartridge-blocks holding ten cartridges might be discontinued, as those holding eight cartridges are thought to possess greater merit."¹ This final description of the size of the block and the number of cartridges it was intended to carry confirmed the identity of the box and its use in the Metcalfe System.

¹ Ordnance Memoranda No. 19, AGO, 1874.

It is interesting to note that while the Metcalfe System did not gain universal approval for general issue, another invention submitted to this same board, headed by Lieutenant Colonel W. R. Shafter, 24th Infantry, was also recommended for trials. This was the cartridge box invented by 1st Lieutenant S. McKeever, 2nd Infantry, which box remained in use for many years and as late as 1955 was observed by the author being carried on the belts of the members of the U.S. Third Infantry on duty at the Tomb of the Unknown Soldier, Arlington.

Warren T. McCracken

ERRATA: HAWKINS' ZOUAVES (MC&H, IX, 21)

Before all the Civil War buffs rise up in arms it should be noted that the title of Colonel Todd's note on the Hawkins' Zouaves plate should have been "9th New York Regiment" not "9th Pennsylvania." It best be left unsaid how many Civil War aficionados among our editors read and failed to note the error in the proofs.

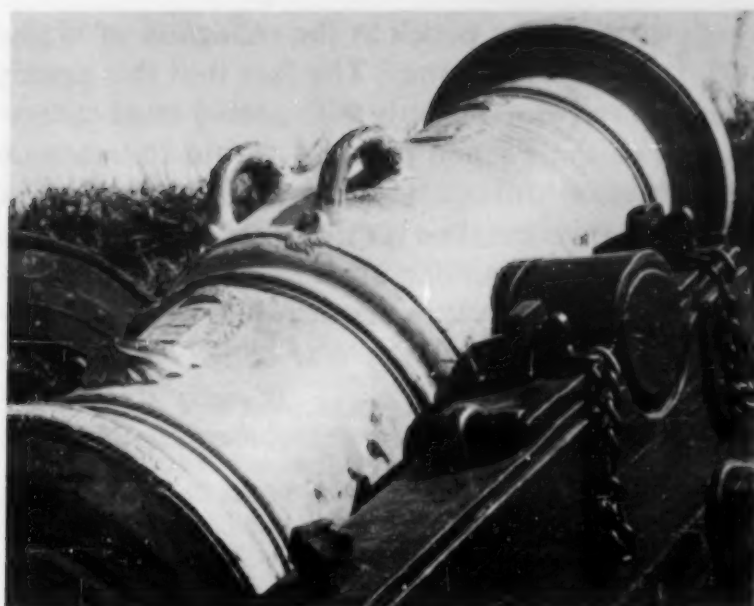
MILITIA BELT PLATE: A BATTLEFIELD RECOVERY

This belt plate was recovered about two years ago from the Cedar Creek battlefield.¹ It was originally designed for use by a militiaman of the second quarter of the nineteenth century and was undoubtedly called into service to improve the martial appearance of some Johnny Reb. Apparently the loss of its belt hooks made necessary the rather drastic repair of stitching the plate directly to its belt.

Robert L. Miller

¹ From the collection of Bernard Mitchell, Falls Church, Va.





ERRATA: BRITISH SEIGE ARTILLEY
(MC&H, IX, 20)

An artillery buff, Member Robert H. Dalton, not only detected us in error but thoughtfully provided this photograph of a National Park Service 8-inch howitzer carriage detail to serve as a correction.

It will be observed that each cap-square is locked in place by two eye-bolts and keys rather than one as is shown in the plate.

Member Dalton's enthusiasm runs to making scale model artillery pieces of considerable size and, judging from a photograph he submitted, of excellent workmanship. He has followed Muller's designs very faithfully.

LT. WILLIAM E. SHIPP, U.S.A.
(MC&H, IX, 15)

Second Lieutenant William E. Shipp, 10th Cavalry, was born 23 April 1861 and graduated from West Point with the Class of 1883. The above photograph was taken at Fort Wingate, New Mexico in 1886, soon after his return with the battalion of Apache Scouts which Captain Emmett Crawford had led across the Mexican border against Geronimo. Lieutenant Shipp, who served as a company commander, left a detailed account of this expedition in the *Journal of the U. S. Cavalry Association*, Volume V, No. 19, of December 1892. Since this article is the basis for much of the material



contained in the text accompanying Plate 131, it is felt that this portrait taken in the field would be of interest to our readers. It should also be noted that Lieutenant Shipp was the father of COMPANY member Colonel William E. Shipp, USA (Retired).

General Orders, No. 41, issued on 20 April 1891 by the Adjutant General's Office, Headquarters of the Army, Washington, D. C. included the following notation:

The Major General Commanding takes pleasure in publishing in orders to the Army the names of the following officers and enlisted men who, during the year 1885, distinguished themselves by "specially meritorious acts or conduct in service:

... Major General Crook, in his report of his operations during this period against hostile Apaches in Arizona and Sonora, mentions ... 2nd Lieutenant (now 1st Lieutenant) ... William E. Shipp, 10th Cavalry ... who commanded [a company] of Indian scouts in Mexico, for bearing uncomplainingly the almost incredible fatigues and privations, as well as the dangers, incident to [his] operations.

Lieutenant Shipp was killed in action on 1 July 1898 at San Juan Hill, Cuba, while serving with the 10th Cavalry.

Lt. Col. John H. Magruder, III

EARLY AMERICAN LEATHER CARTRIDGE POUCH

This type of cartridge carrier might well have originated during the American Revolution as an effort to aid in the supply of this sorely needed accouterment for American infantrymen. Its pattern would indicate that it was adapted from the widely-used rifle pouches of the period by the simple expedient of fitting a block to the interior of a pouch and adding a military appearing flap to serve as a cover.

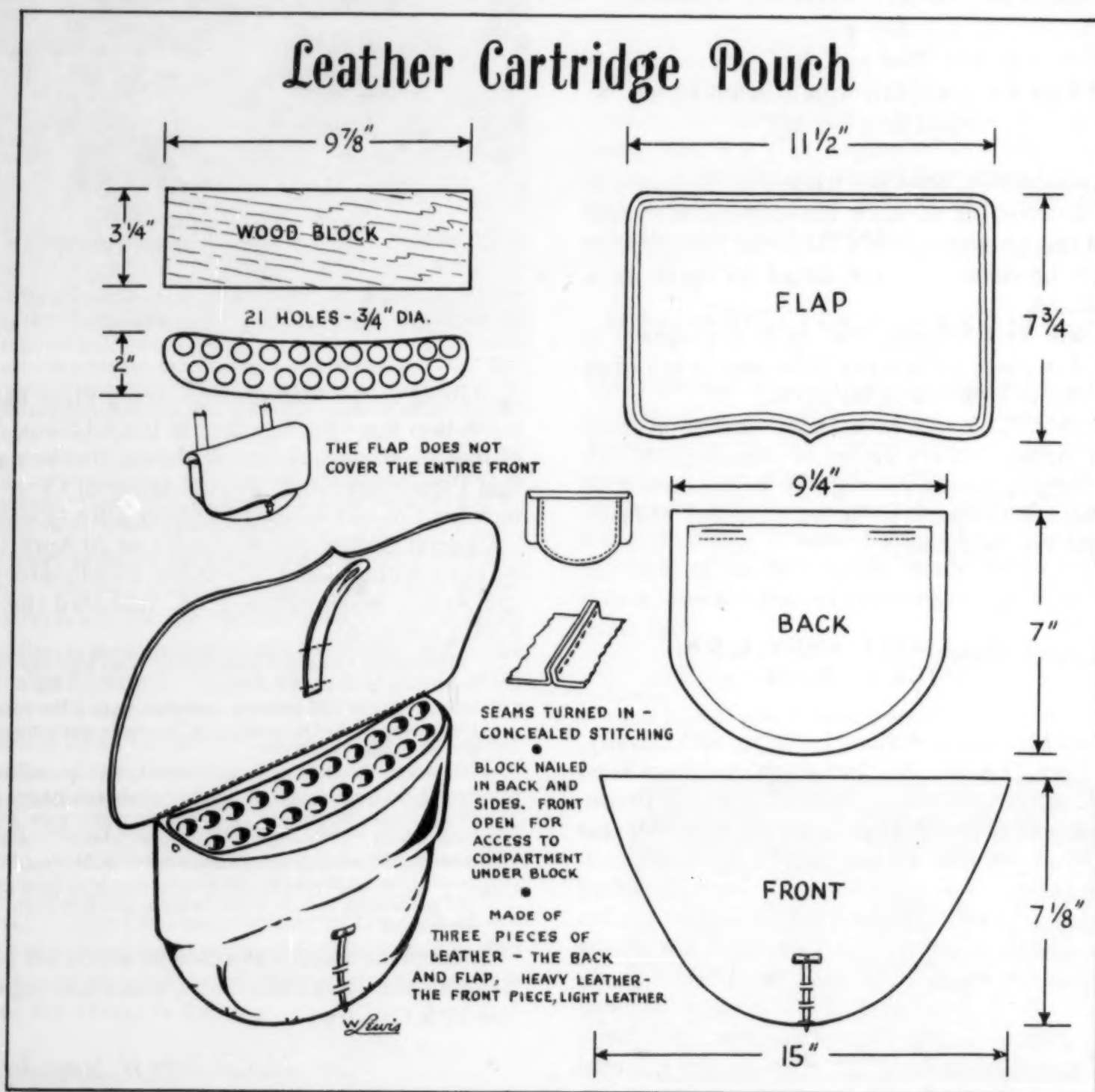
That this is not an isolated instance of such manufacture is supported by the existence of a

somewhat similar pouch in the collection of Member Harold L. Peterson.¹ The fact that this pouch was stocked until recently with pasted musket cartridges of the French pattern² would indicate its possible use during the period of the American Revolution. It must be remembered, however, that such cartridge manufacture might have been practiced in the American service during the Quasi-War with France and the War of 1812.

Waverly P. Lewis
Robert L. Miller

¹ Harold L. Peterson, *Arms and Armor in Colonial America, 1526-1783*, Harrisburg, 1956, 236.

² *Ibid.*, 231.



GAZETTE

The Secretary has announced the acceptance by the Board of Governors of the following ladies and gentlemen into active membership in THE COMPANY:

Capt. P. E. Abbott, Surrey, England
 Mr. Edward W. Atkinson, New York, New York
 Mr. John Pope Baker, II, Overland, Missouri
 Mr. Marcellus Hartley Dodge, Madison, New Jersey
 Mr. Robert E. Ewart, Pittsburgh, Pennsylvania
 Dr. James C. Hazlett, Wheeling, West, Virginia
 Mr. Walter Koelzer, Dusseldorf, West Germany
 Lt. Col. Richard H. Lake, U.S.A.
 Mrs. Joan Patterson Mills, New York, New York
 Mr. Leland Patrick Smith, Hopkins, Minnesota
 Dr. Kemble Widmer, Pennington, New Jersey
 Mr. William D. Wright, New York, New York

These new members were chosen to fill the only openings in THE COMPANY's membership of 600.

* * *

Members are reminded that the Secretary's address has been changed. All COMPANY business correspondence should be addressed as follows:

COMPANY OF MILITARY COLLECTORS &
 HISTORIANS
 Major Charles West, Secretary
 Box 67
 Jackson Heights 72, N. Y.

Correspondence regarding COMPANY financial matters should be addressed to the Treasurer at the address noted in the roster of officers at the back of this issue of the *MC&H*.

* * *

The Seventh Annual Meeting of THE COMPANY was held May 17-19 at West Point, New York where we were guests of the West Point Museum and its Director, our Meeting Chairman, Colonel Frederick P. Todd. Better than 150 members and their guests attended the meeting and learned, if nothing else, why West Point is known in Army circles as "Heaven on the Hudson."

The theme of the meeting, "How to get the most out of Military Collecting," was resolved at round table discussions. During the first hour, the discussions were by groups—Miniatures, Firearms, Edged Weapons, Prints, Uniforms, and Insignia—led by Members John Scheid, John du Mont, Hermann Williams, Frederick Todd, Waverly

Lewis, and Duncan Campbell, respectively. A summation was then given of the conclusions of each group, and the several museum directors present added thoughts from their own experiences in "Collection Housekeeping."

The five questions by which each group leader approached his subject were so successful in opening the discussion that we give them here for the consideration of members who were unable to be at West Point:

1. How should I limit my field of collecting?
2. Where can I find help in identifying, pricing, and verifying my material?
3. How far am I obligated to give information I have compiled to other collectors? To prepare it for publication?
4. How can I best arrange and display my collection?
5. What part does accuracy and knowledge play in collecting?

The meeting was made the occasion for the presentation to West Point of the original Samuel Chamberlin diary of Mexican War adventures, recently serialized by *Life* magazine and then published in book form. Representing *Life* was the diary's editor, Mr. Roger Butterfield, who gave the members an interesting talk on the circumstances leading to the discovery and publication and on the research necessary to authenticate Chamberlin's story. The 369-page manuscript with its brilliantly colored illustrations by the author was accepted for the Academy by Brigadier General Thomas D. Stamps, Dean of the Academic Board, and the USMA Band provided a special program of Mexican War songs and music. The diary, which was displayed in THE COMPANY Exhibition Room, will be on permanent exhibition in the museum.

With the Military Academy and the West Point Museum to see, as well as our own COMPANY Exhibition and Trading Rooms, your reviewer was only one of many who found the time too short and too full to talk with everyone, and to say and hear all he wished.

There was talk of regional meetings, and at least two such meetings were organized then and there. It is the hope of the Governors that additional Regional Meetings will be arranged and their activities reported to the Editor; perhaps this will be the most valuable and basically constructive outcome of the 1957 Meeting of the Company.



Shown at top is the presentation ceremony, General Stamps receiving the Chamberlin manuscript from Mr. Butterfield. Photograph courtesy of LIFE magazine. The lower two photographs are by Member Hampton Howell, and present a typical discussion group and a display in the "Bourse."



A section of the exhibits area during the afternoon of the first day.

The Annual Dinner was a dress affair, where uniforms were worn by many of the members and our ladies graciously and charmingly "dressed down" to the male in his finest and most gaudy plumage. Fairfax Downey, all unsuspecting, was honored by his fellow Artillerymen at the dinner when he was called out front and center to receive the Order of St. Barbara, Patron Saint of the Artillery, on behalf of the Commanding General of the Artillery School. The award, precipitated by Member Downey's recent history of his arm, *Sound of the Guns*, signalized a lifetime of devoted service to the Artillery.

As is our custom, members attending their first Annual Meeting rose and introduced themselves, and this year they were numerous. Next year, at Providence, Rhode Island, we hope there will be an equal number of new faces, and that "the regulars" will surely turn up again.

Harrison K. Bird, Jr.

★ ★ ★

A regional meeting of THE COMPANY is planned for 6 October 1957 at Fort Ticonderoga. This will be a very informal meeting of members who can gather there for a picnic lunch, and a good look at the museum and the archaeological "dig" which Member Duncan Campbell is carrying out this summer at the French Village. If you can come, please write to John J. Demers, 5 Fairfax Street, Troy, New York.

KEEPING TRADITION ALIVE

The normal military tendency is toward uniformity and conformity. The non-uniform and the non-regulation are shunned. Thus distinctions and differences in uniforms and other features of military life are rare and usually short lived. This rarity has caused them sometimes to be conferred as an honor. The regimental spirit of the British system, for example, is virtually built around these minor distinctions of dress, drill, and custom.

Of particular interest, therefore, is a U. S. Army unit permitted to carry an individual, distinctive, and non-standard guidon. It was presumably authorized by an order of 1 March 1882 although a recent check of order files by one of the undersigned has failed to turn it up.

The unit is, of course, Battery D (Alexander Hamilton's), 5th Field Artillery, publicized as "the oldest Army unit on continuous active duty." Since 1917 the 5th has been part of the famed 1st Infantry Division and is now stationed at Fort Riley, Kansas.

Of further significance is that 1957 is the bicentennial of Hamilton's birth. Hamilton was young indeed at 19 to have organized his own artillery battery on 1 March 1776. Shortly after, on 12 July, he fired what may have been the first shots of the Revolution after the Declaration of Independence from Fort George, now "The Battery," on Manhattan. In 1783 at the same spot the British, who had just evacuated the city, nailed the Union Jack to a greased flag pole. The battery believes that it was one of their gunners who got the flag down and ran up the Stars and Stripes. This act was followed by a 13-gun salute by the battery, possibly the last shots of the Revolution.



U. S. Army photograph

Shown here is the current guidon of the battery. Notice that it is divided *per fess* as is the cavalry guidon. The usual artillery guidon is all scarlet with crossed cannon, regimental or battalion numerals, and battery letters in yellow, while that of Battery D is scarlet above and white below, with the design and inscription yellow on the scarlet and silver on the white.

The original guidon under the order of 1 March 1882 appears the same except that the battery was then Battery F, 4th Field Artillery and the inscription on the lower half was in dark embroidery and instead of "Through the Years/Faithful and True" read "For 106 Years/Faithful and True/March 1st 1882."

* * *

A widespread device for fostering unit pride and displaying a unit's history to the public is a color party turned out in uniforms of the past. Some of these have been shown here previously and more are planned. Members aware of such color parties in their own or nearby units are invited to send the information along with photographs to the undersigned or to the Editor-in-Chief.

Shown here is the color guard of the 137th Infantry (First Kansas), Kansas National Guard. While The Army Lineage Book dates the 137th from the 1st Regiment Infantry, Kansas Volunteer Militia of 1879,¹ local practice is to go back to the Kansas Militia and Volunteer regiments of 1861 for their origin.²

The color guard shown made its first appearance in 1956 at Memorial Day services in Lawrence. It was organized by M/Sgt Edwin S. Young of Company H of that city. According to the commander of Company H,³ the guard took two years and no little expense to prepare. One forage cap is a Civil War original he states. The others were doubtless copied from it as all are Civil War cut and not the later abbreviated style. The leather belts, buckles, cap pouches, and NCO swords are original Civil War equipment and the chevrons appear authentic for that period except for the sergeant on the right of the photograph.

¹ *The Army Lineage Book—Volume II, Infantry*, Washington, 1953, 399-401.

² "History of the 137th Infantry 1861-1953," 14 pages, mimeographed, furnished by Captain Karl H. Reber.

³ Letter 22 March 1957 to Rowland P. Gill from Captain Karl H. Reber, Commanding Officer, Company H, 137th Infantry, KNG.



The rifles carried are 45/70 Springfields which came into use in 1873 and continued in use for Guard units beyond 1900. The men in the second rank seem to be wearing web belts with cartridge loops, standard for use with the 45/70. According to the C. O., "The slings for the . . . rifles are made of Buffalo hide and were issued during the Civil War." Buffalo hide was certainly plentiful then but slings along with trousers have a low survival rate and the discovery of six copies in Kansas should certainly interest our collector members.

The shirts appear to be present day army pattern with small brass buttons and shoulder straps added. Trousers seem also to be current in style. This shirt would seem to place the uniform in the "blue flannel shirt period" nearer the Spanish-American than the Civil War. A further incongruity are the modern campaign ribbons and qualification badges.

Although historically anachronistic as to the uniforms, arms, and accouterments represented, the color guard of the 137th combines the periods of its first official origins with that of the Civil War which saw its forerunners in the Kansas Militia guarding the border against Quantrill and in the Kansas Volunteer regiments fighting in the more formal warfare to the east. The guard must make a brave and colorful display as it leads the regiment in dark blue shirts, light blue trousers, crimson sashes, and white gloves, belts, and slings.

Rowland P. Gill

Lt. Col. Brooke Nihart, USMC

PUBLICATIONS

Guns on the Early Frontiers, by Carl P. Russell, Berkeley, University of California Press, 1957, 395 pages, illustrated, \$8.50.

Carl Russell's new book is another major contribution to the history both of American firearms and of America itself. For more than 20 years Dr. Russell has devoted himself to the study of documents and museum collections in America and Europe seeking out information on all aspects of the material objects related to the fur trade in American history, from the beginnings of colonization through the nineteenth century. *Guns on the Early Frontiers* is just one segment of this monumental study, and it is hoped that future years will see the publication of succeeding volumes on the saddles, knives, axes, traps, and other paraphernalia of this interesting phase of Americana.

This first volume augurs well for all that may follow. There are chapters on arming the Indian, the personal weapons of the traders and trappers, the trade muskets and rifles supplied to the Indians, the military arms of the fur-trade period, powder, ball, and accessories, and the small cannon of the traders and the military. Each type of arm is discussed in minute detail and firmly tied to its historical setting with contemporary records and descriptions. There are 57 line drawings and in addition to the text proper there are appendices consisting of acknowledgments, a finding list, notes, a glossary of gun terms, a bibliography, and an index.

Among these appendices, the notes are of great importance. Much contemporary comment and interesting documentation has been editorially removed from the text and placed in the notes. They contain, therefore, much of the real meat that the true student is looking for and provide interesting reading as well.

This is not a book for the beginning gun collector who is seeking information on the identification of various arms. This task has been performed better elsewhere, and the advanced collector will notice minor technical errors throughout, such as the labelling of the colonial long fowler as a musket, the intimation that the blunderbuss might have been the principal firearm of the Pilgrims, the reference to cast iron hammers on percussion muskets, the identification of a ball screw as a worm, and the like. These are minor in

the extreme, however. Dr. Russell's great contribution is the pointing out of what guns were popular with whom and how they were used. All of this is new information and highly significant. No student of American firearms or of the American West can afford to be without it.

Harold L. Peterson

★ ★ ★

Handbuch der Uniformkunde, by Herbert Knoetel and Herbert Sieg, Hamburg, Verlag Helmut Gerhard Schulz, 3d ed., 1956, 440 pages, illustrated, DM 30.

This new edition of the classic German handbook on uniforms is a photo-offset reproduction of the 1937 edition with a revised foreword and a two-page annex on the uniforms of the Prussian infantry regiments in 1806 added. What Professor Richard Knoetel, the original author, wrote in the foreword to the first edition of 1896 still holds true today. This is still the only work that covers the uniforms of all the European armies, although many excellent studies of the uniforms of particular armies exist. As such the handbook belongs in the reference collection of any one interested in the history of military uniforms.

In 440 pages and 1600 excellent black and white line drawings the authors describe the uniforms of the armies, navies, and air forces of 80 countries from the middle of the seventeenth century to 1937. The ground forces receive the major part of the text with about 400 pages as against 25 for the navies and six for the airforces. The various constituent states of Germany and their predecessors are allotted 130 pages, the 40 other European countries and their predecessors 240 pages and the nine non European countries, Argentina, Brazil, Chile, China, India, Japan, Mexico, Turkey, and the United States, 31 pages. A short introduction explaining the state of the uniformity of military clothing at the time of the Thirty-Years War (1618-1648), the general changes in military uniforms to the 20th century, and a table of contents are included.

As excellent as this work is there is always something else that one would wish included. The authors state in the foreword that a continuation of the handbook from 1937 to 1956 would have

necessitated a complete reworking. This is no doubt true but it would seem that a revision of some of the more obvious errors in the uniform descriptions of the United States and Mexico could have been undertaken without too much trouble. The addition of such non-European countries as Canada, Colombia, Egypt, Peru, Venezuela, and others, all of which had uniformed forces prior to 1937 would also be welcome.

Detmar H. Finke

* * *

In *Rebels and Redcoats* (World Publishing Co., \$7.50) Members George F. Scheer and Hugh F. Rankin have come up with a fascinating and informative story of the American Revolution as seen through the eyes of the men and women high and low, both in and out of uniform, who fought and lived the conflict. The content of the work is well balanced among the military, economic, political, and social aspects of the struggle. While not the first story of the Revolution to be told through the use of contemporary writings (Bolton did so in 1902 in *The Private Soldier Under Washington* as did Dorson in *America Rebels* in 1953), this one represents a particularly wise choice of material. It is expertly edited and the transitional portions between quotations are ably written, with the result that there is a flow and continuity which make it most readable. The maps are excellent, but it is regrettable that there are no illustrations.

It seems hardly possible that in this day and age a publisher could do a history of one of our wars without pictures! A small point, but one we feel we should mention, is the fact that the jacket designs are so very poor. Of all the items of dress and weapons illustrated in them, the student can recognize only the pitchfork as being even the least bit accurate for the period. It is a pity that publishers don't realize that such illustrating deserves professional accuracy as do maps and other editorial matter. At the end of the work there is a good index, an excellent set of notes, and a valuable bibliography. The faults mentioned here are those of the publisher rather than the author-editors; to Members Scheer and Rankin we owe a debt of gratitude for giving us a volume which should be on the bookshelf of every student of the period. We are, by the way, delighted to see two COMPANY members collaborating on a work, and we hope that we will see a lot more of this in the future.

All members, no matter what their particular field, will undoubtedly be interested in the latest collaboration of Members Frederick P. Todd and H. Charles McBarron, Jr. Just published is their contribution to the *Golden Stamp Book* series, entitled *Soldier Stamps* (Simon & Schuster, 50¢). For those who do not have young children and therefore may not be familiar with this series, it should be pointed out that the book contains 72 full colored drawings of soldiers of all nationalities and eras printed on perforated sheets with gummed backs at the front of the book. These are designed to be removed and pasted on the appropriate pages which follow and contain textual descriptions of the units and black and white drawings of related scenes, weapons, equipment, and the like. As might be expected, the pictures are excellent, and the text is accurate except for a few minor errors inserted by the editors in rewriting it at a child's level. The book can be obtained at almost any book or drug store. If you have children, we recommend buying at least two copies so that one can be kept inviolate for your own library.

* * *

Member Charles E. Dornbusch has produced two very valuable works which merit comment in these columns. The first should have been mentioned some months ago, but the compiler modestly refrained from calling it to our attention and so it was overlooked. This is a monumental bibliography of unit histories entitled *Histories of American Army Units, World Wars I & II and Korean Conflict with Some Earlier Histories* (Department of the Army, Washington, \$1.10). Any historian dealing with America's recent conflicts will find this an invaluable tool and owe Member Dornbusch his everlasting gratitude. The second publication is quite different but also a very valuable tool, entitled *Guide to the Canadian Army (Regular) and Canadian Army (Militia) Regiments*. In it all Canadian regiments are traced from their organization through all their different designations with comprehensive cross references so that the scholar can find and trace any one of them with ease.

* * *

From Valley Forge comes word that Member Alfred B. C. Batson has just published a series of four Confederate uniform plates to accompany his two Revolutionary series. Like the earlier series, this one also represents the handiwork of Ray-

mond Desvarreux-Larpenteur, official artist of the Ministère de Guerre and Musée de l'Armée. Thus the style is the same, although in the small photographic reproductions which we have seen the drawing looks a bit tighter and more detailed. The branches and arms represented are the artillery, cavalry, infantry, and navy. It is impossible to judge detail in the small photographs, but, aside from a slightly unfortunate cannon, the uniforms seem to be based strictly on the first published Confederate regulations which were official though seldom actually worn in the field. As was the case with the previous series, the color reproduction is of the highest quality and the paper is excellent. Two editions are available from the publisher, a numbered "first-proof" edition at \$5 per print and an unlimited edition at \$3 each. Interested members should write the publisher at The Fife and Drum, Box 161, Valley Forge, Pennsylvania.

* * *

Member Harold L. Peterson has recently written a 29-page booklet entitled *Arms and Armor of the Pilgrims, 1620-1692* for Plimoth Plantation, Inc., Box 1620, Plymouth, Massachusetts. Most of the material contained in it is also to be found in his *Arms and Armor in Colonial America*, but this is slanted specifically at Plymouth and has some more detailed information on that colony. It also contains a section on the Pilgrim's artillery and a few illustrations not to be found in the larger book. Interested members should write direct to Plimoth Plantation. The price is 25¢.

* * *

All members interested in swords and swordplay will be delighted to learn that J. D. Aylward has produced another book, *The English Master of Arms* (Routledge & Kegan Paul, 28 shillings). Like his earlier works, *The Small-sword in England* and *The House of Angelo*, this new volume is a classic of its type. The research has been extensive, and the interpretation of the sources reveals the experience of a man who has been handling swords for more than seventy years. Although Edgerton Castle and Alfred Hutton have written on the evolution of fencing techniques in years past, neither have approached the problem in quite the same way as the present author who studies the origins of the English masters, their position in society and their influence on their times as well as their contributions to the science of the sword. None of the earlier writers have tapped the manuscript

sources and public documents that provide so much of the illuminating data in this book, and with all their merits, none have written so well and so entertainingly. Sixteen rare contemporary pictures add considerably to the value of the book.

* * *

H. W. Schwartz, well-known to anyone who ever played an instrument in a high school band as the author of their basic text, *The Story of Musical Instruments*, has written a new book on his favorite subject: *Bands of America* (Doubleday & Company, \$5). This is essentially a student's book, covering America's famous military bands from Monsieur Julien in the 1850's through the decline of Edwin Franco Goldman's aggregation, which almost all COMPANY members will recall vividly. The emphasis is placed on the giants, Gilmore and Sousa, who achieved the greatest fame and incidentally the greatest span of popularity among American military bands. In this volume the reader will find data on the individual musicians, the repertoires of the bands and their instrumentation, itineraries of their tours, and written versions of the cadenzas that made some of the individual virtuosos famous. Just seeing the notations of some of these solo cornet interludes will leave the reader who never had the privilege of hearing them incredulous that anyone ever had the dexterity and coordination to play them—and play them regularly night after night in concerts across the country. Of particular interest is a chart giving the span of life of all the major American military bands from Dodworth in the 1840's through Goldman.

The concert military band was an important part of the American scene for more than 75 years before radio, television, and other forms of entertainment provided too much competition. During that time it helped shape military and patriotic attitudes. Here is the record of that band with all the detail any student might want.

RECORDS

The early spring months of 1957 have seen the appearance of a sudden spate of bagpipe records. Almost every major recording company has pressed at least one offering, and some have produced two. Among the better releases are two London offerings, both recorded by the Edinburgh City Police Pipe Band. The first is called simply,

"Pipes and Drums of the Edinburgh City Police Pipe Band," and the other "Princes Street Parade." Columbia has pressed "Pipes and Drums of the 48th Regiment of Canada," and Capitol has released "Scottish Pipes."

Perhaps the best of all, however, is a Folkways record entitled "The Black Watch." It is a dynamic recording of the pipes and drums of the Canadian Black Watch made as that band performed during the Saint Andrews Society celebration in the armory of the New York Seventh Regiment. Included on one side is a brief selection of American airs played by the pipe band of the Second Army, which is interesting but can in no way compare with the quality of the Canadian pipers. As usual Folkways has produced a highly faithful recording of the changing timbre as the band performs its evolutions on the drill floor.

Folkways also has produced another but quite different Scottish military item in its "Songs and Ballads of the Scottish Wars, 1290-1745." The fact that the singer is accompanied by a guitar detracts

a bit, but the voice has an authentic Scottish burr, and the ballads are well and faithfully performed.

Another recent but somewhat different record will also be of interest to COMPANY members. Tchaikovsky's "1812 Festival Overture" has been released by Mercury Records in a performance by the Minneapolis Symphony orchestra with an assist from COMPANY Members Frederick P. Todd and Gerald Stowe who arranged for the firing of a French 6pdr bronze field gun of 1761 at the proper places in the famous artillery obligatto. Conductors have tried many ways through the years to add realism to this sequence. Sousa had a battery of 75's lined up in back of the theater and fired by electricity from the podium; others have used .38 revolvers, shotguns in barrels, or even simple kettle drums. This record surpasses them all in the ring of authenticity. Following the performance a demonstration of the way the cannon was recorded is presented with the microphone placed in various locations and with different charges of powder but apparently without shot.

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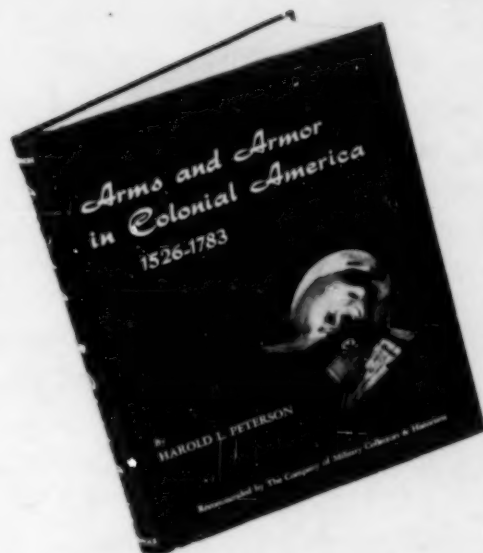
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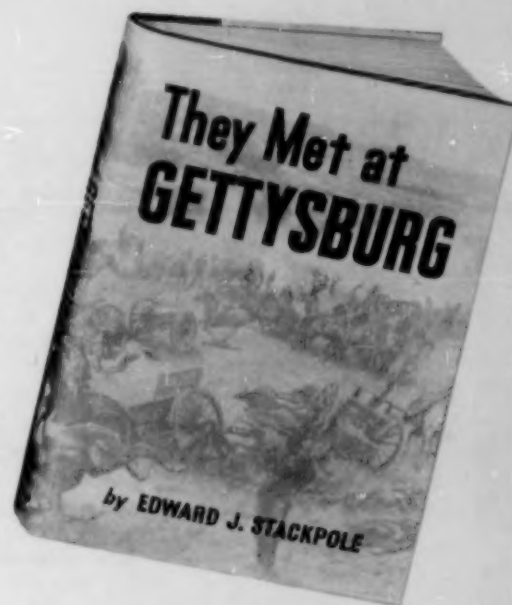
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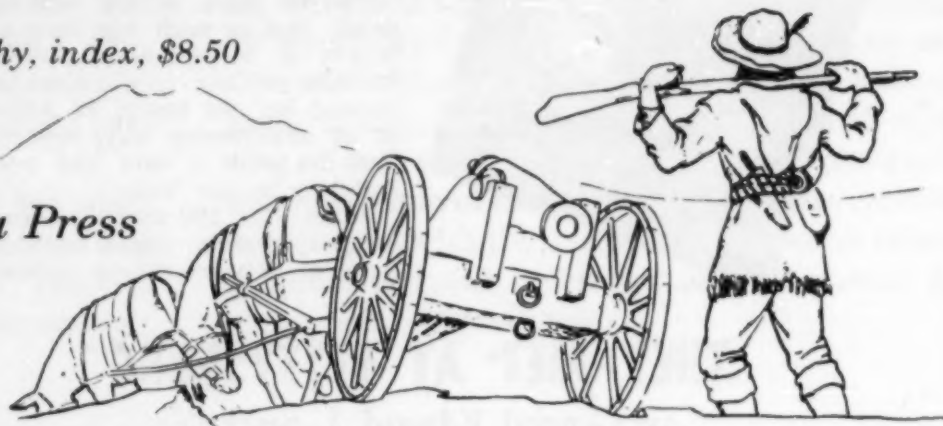
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